

Auction Catalogue

CATALOGUE

OF

THE COMPLETE CONTENTS OF "SEVENOAKS"

DINGLETOWN AND STANWICH ROAD
GREENWICH, CONN.

THE HOME OF

MR. GARRETT CHATFIELD PIER



Public Sale No. 1205

TO BE SOLD AT PUBLIC AUCTION

MONDAY, SEPTEMBER 24TH, 1934

AT 10:30 O'CLOCK, A. M.

SALE CONDUCTED BY

PLAZA ART AUCTION GALLERIES, INC.

9, 11 AND 13 EAST 59TH STREET

NEW YORK CITY

CATALOGUE
OF
THE COMPLETE CONTENTS OF
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Exhibition
SATURDAY, SEPTEMBER 22ND, FROM 9 A. M. TO 9 P. M.

Special Exhibition
SUNDAY, SEPTEMBER 23RD, FROM 2 P. M. TO 9 P. M.

EDWARD P. O'REILLY & SONS, AUCTIONEERS

CONDITIONS OF SALE

1. The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

3. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, if required, in default of which the lot or lots so purchased to be immediately put up again and resold.

4. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

5. The lots to be taken away and paid for, whether genuine or authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the sale; THE PLAZA ART AUCTION GALLERIES, INC., not being responsible for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

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EDWARD P. O'REILLY, & SONS, Auctioneers.

FOREWORD

THIS catalogue has been compiled by GARRETT CHATFIELD PIER, formerly Curator of the Decorative Arts in the Metropolitan Museum of Art, later their agent and buyer of Antiques in Japan, China, India and the Near East. Author of many books on Art, notably: "Pottery of the Near East"; "Catalogue of the Pottery and Porcelain in the Collections of the Metropolitan Museum of Art, New York"; "Catalogue of the Egyptian Collection in the Art Institute, Chicago, Ill."; "Catalogue of Antique Gems in the Drape Collection"; "Temple Treasures of Japan", etc., etc.

It is a rare opportunity for the Art Collector to have the privilege of obtaining Rare Antiques gathered under such expert supervision. These collector's pieces were gathered by Mr. Pier during his many research expeditions and in the search for material for his many books on Antiques. Many of the pieces offered in the sale are described in his books. We advise all art lovers to take advantage of this unusual offering.

THE ALEXANDER PRESS
114-116 WEST 27TH STREET
NEW YORK

MONDAY, SEPTEMBER 24TH, 1934

AT 10:30 O'CLOCK, A. M.

SPECIAL NOTICE

In order that the undersigned may comply with the conditions set forth in this agreement of sale with the owners, which requires an early final settlement, a cash deposit will be required from all purchasers at this sale.

EDWARD P. O'REILLY AND SONS, Auctioneers.

-
-
1. Queensware Plate. ⁷ Wedgwood, 1760. ⁵
 - ② Creamer. ³ Davenport, 1750. ③ *E. Coleman*
 3. Sauceboat. ² Davenport, 1790. ⁵
 - ④ Miniature Queensware Basket. Wedgwood, 1790. ⁵ ② *E. Coleman*
 - ⑤ Tea Strainer. ¹¹ Wedgwood, 1760. ⁵ ① *E. Coleman*
 6. Queensware Tea Caddy. ¹⁵ Wedgwood, 1760. ⁵
 7. Queensware Cup. ¹⁰ Leeds, 1760. ⁵
 8. Bowl. Dr. Wall, Worcester, 1750-1783. ¹⁰
 9. Black Basalt Tea Pot. ⁶ Neal, 1760-1780. ¹⁰
 10. Cup and Saucer. ³ Spode, 1760. ⁵
 11. Cup and Saucer. ³ Spode, 1800. ⁵
 12. Crown Derby Tea Pot. Imari style, 1790-1810. ¹⁰
 13. Cup and Saucer. Portrait of "St. Rosalia of Palermo." ¹⁰
Vienna, 1800-1814. ⁵

14. Chocolate Pot. Astbury, 1760. 7 5
15. Sugar Bowl. Leeds, 1760. 2 5
- (16.) Coffee Pot. Meissen, 1720-1730. 50 (First European porcelain.) (5) E. Coleman 22 1/2
17. Chocolate Pot. Vienna, 1750-1760. 2 5
18. Cream Pitcher. Marcolini, Dresden, 1780. 10
19. Miniature Vase. Meissen, 1720-1730. 5
20. Miniature Water Pot. Meissen, 1720-1730. 5
21. Sauceboat. Nyon, 1760-1780. 3 5
22. Sugar Bowl. Leeds, 1780-1790. 4 5
23. Sugar, Creamer and Bowl. Leeds, 1760-1780. 16 5
24. Queensware Sauceboat. Wedgwood, 1760. 10 5
25. Sugar Bowl. XVIII Century (English factory unknown.) 6 5
26. Tea Caddy, Sugar, Creamer and Tea Pot. Leeds, 1750-1783. 44 1/2 50
27. Tea Caddy. Leeds, 1750-1783. 5 5
28. Plate. Rococo edge. Derby, 1760. 15 5
29. Plate. Underglaze design and painted flower. Bristol, 1760-1770. 7 15
30. Plate. Design of family crest and initials. Canton Lowestoft, 1800-1820. 10 5

31. Plate. Underglaze, blue flowers. Amstal, Holland, 1784-1789. 5
32. Tea Caddy. Cauliflower pattern. Whieldon, 1750-1760. 15
33. Tea Pot. Painted rose decoration. Leeds, 1750-1760. 15 5- Mrs. Vernon
34. Pair of Hyacinth Jars. Very early experimental pieces of Wedgwood, and figured in the old "Etruria" drawing book. Acquired from Rathbone, Wedgwood specialist, London. 50
35. Jasper Covered Bowl. Fern design. From the service made for Dr. Erasmus Darwin. One of Wedgwood's daughters married Darwin, the naturalist. 12 25
36. Black Basalt "Roman Lamp." Wedgwood, 1750-1769. 10
37. Black Basalt Vase. Wedgwood & Bentley, Etruria Works, 1769-1780. 40 25
38. Relief Portrait of King George. Wedgwood, 1750-1760. 60
39. Cup and Saucer. Worcester, 1760-1770. 10
40. Flower Pot Holder. Moustiers, 1750-1783. 3 5
41. Biscuit Statuette. "Les Percheurs." Niderviller (?) XVIII Century. 10 5 E. Coleman
42. Cup and Saucer. Decorated in best style of the fabrique of Guerhard & Dhl, Paris. 60 10
43. Cup and Saucer. Clignancourt. One of the set made by order of the Count d'Artois, brother-in-law of Marie Antoinette. The Count's initials and crown form the sole decoration of this rare piece. Mark "M" (Monsieur) and crown. Close of XVIII Century. 22 15 50

6
44. Cup and Saucer. Rich flower and bird design. Vienna, 1785-1800. 5

27 1/2
45. Small Coupe. Decorated in gold and figure designs after the Oriental. Nieuwe Amstel, Holland, 1782-1789. 25

6.-
46. Cup and Saucer. Empire Period. French, 1800-1814. 5

27 1/2
47. Set of Tea Pot, Sugar Bowl, 10 Cups and Saucers, 9 Plates and 5 Butter Dishes. Old Paris, XVIII Century. 53593

6.
48. Spanish Lusted Inkstand. XVII Century. 5

10.
49. Covered Porcelain Jar. Decorated with gilt arabesques over the glaze. Mark "S. P. M." below bar. Empire Period, 1800-1814. 5

5
50. Dish. Design of sacred carp leaping from sea. Eireku ware, (signed) Kyoto, 1860. 5

11.
51. Sake Bottle. Gourd shape. Green splash glaze on buff. Kyoto, 1760-1780. 5

4
52. Peking Enamel Covered Box. XVIII Century. 2

9
53. Gilt Bronze Incense Burner. China, 1724-1796. 5

12 1/2
54. Gilt Lacquer Bronze Buddha seated. Ming-Era, XIV Century. 5

12 1/2
55. Tomb Jade, in shape of a memorial shrine, formerly held metal (gold) pendants around top. Inscribed about base. Ascribed to the Chin or Wei Dynasty, V Century A. D. 35

6.
56. Brass Astrolage. In original box. French or English, XVIII Century. 5

57. Iron Snuffer. English or Early American, XVIII Century. 2

58. Gilt Copper Water Pitcher. Cane wrapped handle. English, XVIII Century. 5

59. Brass Portable Scaldino. Italian, XVIII Century. 6

60. Brass Tazza. Russian, XVIII Century. 6

61. Iron Hanging Lamp, for oil. Italian, XVII-XVIII Century. 1 1/2

62. Brass Portable Scaldino, to contain coals to warm hands or feet. Italian, XVIII Century. 3

63. Brass and Iron Trivet, to keep tea or water hot beside fire. English, Early XVIII Century. 1 5

64. Portable Copper Scaldino. Italian, XVIII Century. 5

65. Brass Box. English, XVIII Century. 3

66. Pierced Brass Lantern. English, XVIII Century. 1 3

67. Pair Solid Brass Candlesticks. English, XVIII Century. 1 2 1/2

68. Pair Solid Brass Pricket Candlesticks, probably torn from some English altar. Early XVIII Century. 1 5

69. Antiqued Bronze Statue of Venus. Italian, Modern. 2

70. Portrait Miniature of a French lady, her woven hair inserted at back. About Empire Period, 1800-1814. 2

71. Miniature Portrait in wax. Unknown. French. 2

72. Memorial Medallion in Bronze of Isotta da Rimini. Italian. 3

73. Ivory Memoranda Book for the Week. English, end of XVIII Century. 5

74. Gilt Steel Memoranda Book and Calendar. French, XVIII Century. 5

75. Miniature Print. French Empire, 1800-1814. 5

76. Irish Bogwood Box. Modern. 2

77. Miniature in Colors. Framed. Modern. 2

78. English Lacquered and Gilt Snuff Box. XVIII Century. 2

79. Wax Medallion Portrait of George I of England. 1673-1760. 2

80. Portrait of an Unknown Lady (Princess de Lamballe?) Italian, XVIII Century. 2

81. Wooden Tea Caddy, painted to imitate marble. English, XVIII Century. 5

82. Painted Tin Tobacco Box. Design of Schloss Haybach. Austrian, XVIII Century. 2

83. Inlaid Wooden Tea Caddy. Made when tea was a precious commodity as witness bronze supports and lock. English, Early XVIII Century. 2

84. Miniature Cabinet with drawers. Ornamented inside and out with mother-of-pearl, tortoise shell, ebony and ivory inlaid in wood. Spanish, XVII-XVIII Century. 2

85. Wooden Koran Stand. Inlaid with tortoise shell and mother-of-pearl. Arabic, XVII Century. 2

86. Gilt Lacquer Wood Censer in form of an open lotus lily. Japan, XVII Century. 5
87. Inlaid Wood Sheraton Single Tea Box. English, end of XVIII Century. 20
88. Double Tea Box. Inlaid in colored woods with design of Britannia and Lion. English, XVIII Century. 23 50
89. Double Tea Box. In satinwood with inlaid bands of rosewood. Silver handle. English, XVIII Century. 25 50
90. Small Wooden Drop-leaf Cabinet. With interior compartments and drawers, richly inlaid in ivory on ebony. Spanish, XVIII Century. 35 Shutzner 40 25
91. Gilded Wood Altar Candlestick. Baroque design. Italian, XVII Century. 3 5
- 91a Pair of Gilded Wood Candlesticks. Smaller than preceding. 3
92. Flower Jar Holder. In deep turquoise blue. Ming Era. Chinese. 20 25
93. Large Globular Earthenware Vase. Tingchou ware. Sung Era. Chinese, XII Century. 26 L.G. Day 115 25
94. Marble Head of Antinous. By Schiarazzi of Naples. Modern. 2 25
95. Pair of Bronze Candlesticks. English, XVIII Century. 25 25
96. Pair of Gilded Wood Altar Candlesticks. Spanish, XVII Century. 15 25
- 96a Rare Old Polished Brass Chestnut Roaster. Excellent for popcorn. English, XVIII Century. 52 Stack 14 17 25

16.5
97. Large Gilt and Painted Copper Tea Cannister. Chinese, 1780-1820. 25

35
98. Early Victorian Wine Cooler. Enriched with painted floral, fruit and bird designs and gilding, in the style of the period. 50

41 Stack
99. Fine Bronze Reproduction of the Head of Donatello's "Laughing Boy." By del Nero of Rome, 1889. Gilt stand. 25

5
100. Carved Walnut Wall Bracket. Design of a cherub. Italian, XVII Century. 5

15
101. Fine Bronze Madonna and Child. On old Genoese velvet covered stand. Italian, XVI Century. 50

20
102. Replica of the Famous Portrait Bust of Leonora d'Este, Sienna. Modern. 10

4 1/2
103. Pair of Painted Composition Cherubs, from a creche. Italian, XVII Century. 10

7 1/2
104. Painted Relief Composition of Madonna and Child. In frame. Italian, Early XVII Century. 50

3
105. Holy Water Basin. In gilt copper, with high relief plaque, representing the Holy Family and St. John as a child. Venetian Period of Sansovino (possibly by him) about 1500-1570. 25

3
106. Globular Vase, in deep red lustre. By the Cantigalli factory. Gubbio style. 5

4
107. Pair of Queensware Wedgwood Flower Pot Holders. Modern. 5

14
108. Tea Ceremony Water Vase. Attributed to the master potter, Kenzan of Kyoto. Early XVIII Century. 10

109. Handled Pharmacy Jar in enameled earthenware. Italian, XVII Century. (4) J. J. Bennett 5
110. Small, Richly Colored Jar. Caltagirone, Sicily, XVII Century. (4) J. J. Bennett 10
111. Enameled Earthenware Ewer, from a pharmacy set. Bears Florentine cross on shield and label of contents: "Syrup of Endive." Tuscan, Early XVII Century. (7) J. J. Bennett 750
112. Italian Pharmacy Jar. Richly enameled designs of war emblems, St. Martin sharing his cloak, label popular, and date, 1670. (72) J. J. Bennett 10
113. White Enamel Hunting Canteen. Venice, XVII Century. 11
114. Pair of Cantigalli Decorative Plates. Copies of museum pieces. Florence, Modern. 6 1/2 10
115. Reproduction of the Ancient Bronze "Narcissus" in Naples Museum. Italian. 10 150
116. Reproduction of the Ancient Bronze "Winged Victory" in Naples Museum. 5 170
117. Stucco Reproduction of Rossellino's Famous Marble, "Madonna and Child." Italian. 5 75
118. Rich Brass Dish. With raised center. Italian, XVI Century. 1 35
119. Rich Brass Dish. Similar to preceding, but with inscription. 13 35
120. Saucer. Design of hunter and dog. Berlin, Wegeli Period, 1750-1757. 2 5
121. Cup and Saucer. Rich Empire design and beading. Worcester Period. Marked: "F. Barr and Barr." 3 15

122. Cup and Saucer. Panel landscape designs. Dresden, Marcolina Era, 1774-1814. 5

123. Cup and Saucer. Boats and fishermen design. Dresden, 1760-1774. Marked: crossed swords. 5

124. Cup and Saucer. Figure designs in white on black, after the antique. Capo di Monte Naples, 1736-1820. 5

125. Cup and Saucer. Design of figures and cottage. Close of XVIII Century. 5

126. Cup. Same fabrique as preceding. 5

127. Saucer. Same fabrique as preceding. 5

128. Inkwell. French, Moustier, 1679-174. 5

129. Horn Ale Mug. Silver rimmed and silver cross of St. Mary's at side. English. 5

130. Set of Ten Ivory and Tortoise Shell Rouge Boxes. Japanese, XVIII Century. 5

130a Square Turquoise Necklace, mounted on gold chain. 1

131. Two Bamboo Snuff Jars. One colored to imitate old Seto pottery. Silk bags. Japanese, XVIII Century. 5

132. Four Blue and White Snuff Bottles. Leaf mark. Chinese. 5

133. Openwork White Majolica Dish. Italian, XVI Century. 5

134. Glazed Earthenware Plate. Triana, Spain, XVII Century. 5

135. Porcelain Shell. Japanese, XVIII Century. 5

136. Queensware Dish. Early Wedgwood. 1760-1770. 20 5
137. Gilt Bronze Nimbus. Sung Period, Chinese. 5
138. Tortoise Shell and Wood Picture Frame. English. XVIII Century. 6 5
139. Three Strings of Chinese Beads and Green Silk Tassel. Modern. 6 5
140. Pair of Ship Lanterns. Arranged for electric light. Early American. 16 20
141. Lacquered and Gilt Wood Mirror. English, William and Mary, 1688-1702. 10 25
142. Lacquered and Gilt Tea Box. Original canisters. William and Mary, 1688-1702. 12 25
143. Rare Old Spanish Leather Covered Box, with iron fittings and lock. From Mexico, but probably Spanish. XVI-XVII Century. 7 25
144. Tortoise Shell Covered Traveler's Writing Box. From Palermo. Italian or Sicilian, XVIII Century. 13 15
145. Small Wooden Jewel Box. Decorated with clamps of wrought iron. French, XVIII Century. 2 10
146. Large Lacquered Wood Box. Covered with gilt landscape designs. Close of Ming Period. China. 6 15
147. Wooden Mirror. American, Colonial style. 4 10
148. Priest's Large Painted Fan. Japanese, Modern. 1
149. Brocaded Tobacco Pouch and Holder (pipe inside). Japan. 1 5

150. Black Lacquer Wood Shrine, richly gilt and painted within. Japanese, XVIIth Century. 9

151. Blue Glass Wine Bottle, unpressed in center for tipping. Swiss, XVII-XVIII Centuries. 3

152. Amethyst Glass Red Bottle. Swiss, XVII-XVIII Centuries. 6

153. Rhodian Dish, flowers in red and blue. XVI Century. 17 1/2

154. Kuvatcha Dish, flowers in red and blue. XVI Century. 22 1/2

155. Chinese Blanc de Chine Rice Dish. Kang Hsi, 1662-1722. 10. S. R. Byrne 3 1/2

156. Flambe Trumpet-shaped Vase sang de boeuf glaze. Ch'ien Lung, 1734-1795. 6

157. Star-shaped Blue and Lustre Tile Frame. Persian, XIII Century. Illustrated in Pier's Pottery of the Near East, Figure No. 29. 10

158. Star-shaped Blue and Lustre Tile Frame. Lustre throughout, Veramin Mosque. Persian, XIV Century. Illustrated in Pier's Pottery of the Near East, Figure No. 30. 17 1/2

159. Blue and White Plaque. Framed. Kang Hsi, 1662-1722. 4

160. Blue and White Dish. Damascus, Syria, XVI Century. 12 1/2

161. Blue and White Wall Tile. XVI Century. Illustrated in Pier's Pottery of the Near East, Figure No. 13. 9

162. Italian Majolica Dish, in Faience style. Cantigalli, Florence. 3

163. Cylindrical Copper Jar. Mexican, XVII Century. 15
164. Handled Copper Jar. Mexican, XVII Century. 13
165. Pair of Rare Blue and White Glazed Earthenware Plates. Painted in the style of K'ang Hsi. Delft, Holland, XVII Century. Attributed to Cornelius Van der Kloot. Unmarked. 35 150
- ①66 Covered Blue and White Porcelain Ginger Jar. Design of the Buddhist emblems. Ch'ien Lung, 1734-1795. 10 Otto Marks 50
- ①67 Covered Blue and White Porcelain Ginger Jar. Figure designs. K'ang Hsi, 1662-1722. 10 C. Marks 50
168. Large Vase. Blue and white figure designs. Double circle mark on foot. Ch'ien Lung, 1734-1795. 20 150
169. Covered Temple Jar. Blue and white hawk horn pattern. Ch'ien Lung, 1734-1795. Teakwood stand. 50 250
- ①70 Rare Covered Temple Jar. Gilt designs on soft powdered blue. Such specimens have now vanished from the Chinese market and must be sought only in European and American collections. K'ang Hsi, 1662-1722. 50 Guy Mayer 120 350
171. Blue and White Sake Bottle. Japanese, Meiji, 1750-1770. 7 50
172. Oval Porcelain Vase. Decorated in rich colors, after early Ming designs. Japanese, Nabeshima, about 1780. 11 50
- ①73 Globular Bottle. 10 Guy Mayer 155
174. Cylindrical Porcelain Water Jar. Decorated in blue and white. Finest Hirado. Japan, 1800-1850. 4 15

- (18) Guy Mayer
175. Porcelain Tea Bowl. Snowy white, sparse decoration of color, in best style of Nabeshima, Japan. Teak-wood stand. Museum piece. 25
176. Large Covered Chinese Jar. Richly ornamented in blue and white, with floral designs under the glaze. A rare example of Ming, XV Century. 30
- (17) Guy Mayer
177. Large Lung Chuan Celadon Dish. Scalloped edge, floral designs under the glaze. Early Ming Era, XV Century. 50
178. Large Porcelain Jar. Decorated in blue and white, with animal and plant design. Chinese, Ming Era. 25
179. Large Globular Sapphire Blue Glass Bottle. Cylindrical neck. Chinese, Ch'ien Lung Era, 1734-1795. 10
180. Inlaid Rosewood Box. Colonial American, XVIII Century. 15
181. Mahogany Box, with secret drawers. Spanish, XVII Century. 15
182. Early Victorian Ink Stand. Lacquered, gilt and inlaid in mother-of-pearl. 15
183. Richly Painted Work Box. Venice, XVII Century. 15
184. Large Ship's Lantern, fitted with electric wiring. 20
185. Three English Pewter Pie Dishes. Date 1802. 10
186. Copper and Bronze Flower Holder. Flower arrangement in the style of the famous founder and metal worker, Seimin of Japan. 25
187. Large Copper and Brass Temple Lantern. Decorated with copper bosses, engraved with the moon or crest of the temple from which it came. Japan, XVII-XVIII Century. 10

188. Two English Pewter Pie Dishes. Original state. 10
Date 1802. 5
189. Korean White Metal Dish. Korai Era, XIV-XV Century. 25 7
190. Flower Vase. Of crackle grey and iron-rust. Handles of ogre shape. Teakwood stand. Chinese, Ch'ien Lung, 1734-1795. 10 15
191. Ancient Han Chinese Tile. Made into a well for ink as is commonly done by Chinese collectors of such early pieces. Teakwood stand. 20 16
- (192) Solid Bronze Chinese Flower Pot Holder. Ming Period, XV Century. Seal character on foot. (7) Jane Reglater 20
- (193) Pair of Chinese Bronze Jardinieres. Yuan Period, XIII Century. (13) Jane Reglater 47 2
194. Grey and Green Enameled Stoneware Jar for flower pot. Japanese, XVIII Century. 10 6
195. Another, smaller than preceding. 10 7
- (196) Brass Jardiniere. On three feet. Italian, XVII Century. (1) Eva Hoyt 10 31
- (197) Pair of Large Enameled Bronze Porch Jardinieres, in the style of Chinese bronzes of Ming. Modern replica, made in Japan. 25 30
198. Hammered Copper Water Jar, as carried upon the heads of the peasant women of Frascati, near Rome. Italian, XVIII Century. 25 8
199. Fine White Metal Bowl. From a tomb near Seoul, Korea. Korai Period, XIII Century. A museum piece. 25 30

200. Tomb Jade Hatcher of the Chou Period. Chinese, 1150-206 B. C. 25

201. Three Tomb Jades: Pendant, Buckle and Sword Scabbard Ornament of Chou. Chinese, 1150-206 B. C. 25

202. Rare Gilt Bronze Openwork Shrine. With seven Buddhas seated in lotus flowers beneath canopy. Four-legged stand. Chinese, Wei-Chou Dynasties, 386-589 A. D. 50

203. Charming Seated Statue of the Goddess Kwan Yin. In gilded bronze; on high teakwood stand. Chinese, Tang Period, 618-907 A. D. 25

204. Unique Standing Statue of Chandra, the Moon Goddess. In colors and gold on wood. Hands, feet and stand are modern, but the figure itself dates from about the famous Tempyo Era of Japan, 729-749 A. D. Said to have come from the temple HoFokoji, Nara, Japan. Years ago Dr. Fenellosa writes of seeing many such. This temple is accorded some length of description in Pier, "Temple Treasures of Japan," pp. 82-92. 25

205. Rare Sandstone Head of the Cobra-king (Nagarajah). From the ruins about the great temples of Angkor, in the jungles of Cambodia, French China. Khmer civilization, XIII Century. Collected by G. C. Pier. 50

206. Unique Carved and Painted Wood Statuette of Maitreya, crowned. Chinese, Sui or Tang Period. Close of VI Century to early VII Century, A. D. 25

(207) Large Bronze Head of Buddha. Found in one of the ruined temples of Chieng-mai, Siam, XIII-XIV Century. 35 J. W. Isaacs 50

208. Standing Gilt Lacquer and Carved Wood Statue of Buddha. Japanese, and dating from the close of the Fujiwara Epoch, 1072-1155 A. D. 25

209. Gilded Lacquer Seated Kwan Yin Carved from a block of sandalwood, by a Chinese artist of the Sung Period, XII-XIII Century.

210. Gilt Bronze Standing Statuette of the Crowned Maitreya, holding a vase in her hand. A charming example of the slim Chinese style of Sung, XII-XIII Century.

211. Carved Wood Idealistic Statuette of the God of Learning, seated. Formerly embellished with color. Chinese, Ming Period, 1368-1644.

212. Gilt Carved Wood Statuette of the Goddess Kwannon, seated in a lotus raised upon a high carved stand, a richly gilt carved nimbus backs the statue. Japanese, Ashikaga Period, XV-XVI Century.

213. Gilt Carved Wood Statuette of Jizo, God of Little Children, who stands upon a gilt carved wood stand holding globe or sacred pearl, and shaku in hand. The best in Japanese sculpture of the Ashikaga Period. XV-XVI Century.

214. Charming Painted Pewter Statuette of Wang Mu, the Fairy Goddess. No doubt from the Emperor's own palace workshop. Chinese, Ch'ien Lung Period, 1734-1795.

(215) Koro or Incense Burner, in the form of an old sage, riding a water buffalo. This charming piece is of pewter, gilt and painted. Like the former piece it no doubt came from the Emperor Ch'ien Lung's famous palace ateliers at Peking, 1734-1795. Both pieces are rare, and probably came from the Forbidden City at the time of the Manchu overthrow in 1912.

216. Large Gilt Lacquer Buddha, seated upon a richly carved lotus stand and backed by a richly gilded goke or nimbus. Japanese, Tokugawa Epoch, XVII Century.

217. Standing Gilt Bronze Figure of Buddha, inlaid with minute bits of mirror. Siamese, XVIII Century.
218. An Exquisite Little Gilt Bronze Statuette of the Thousand-armed Kwannon, blackened by incense fumes. Goddess stands upon high lotus stand. From a household shrine. Japanese, Tokugawa Epoch, XVII Century.
219. A Remarkably Fine Gilt Bronze Statue of Buddha, seated, and exemplifying all that is best in Chinese bronze casting of the period of the Emperor Yung-lo of the Ming Era, XV Century. Teakwood stand. A museum piece.
220. Charming Bronze Standing Statuette of Kwan Yin of the Sea, Patron of Mariners. Her robe at back inlaid with fine silver wire. Chinese, Tao Kuang, in style of the Sung Epoch.
221. Beautiful Carved Wood Gilt Standing Statuette of Surya, the Sun Goddess. A truly noble work of China's late Ming Period, XVI-XVII Century.
222. Rare Solid Lacquer Statuette of Buddha. Richly gilded and standing in an attitude of benediction upon gilt lacquer lotus flowers rising from an intricate gilt lacquer stand. Backed by a rich gilt wood nimbus, carved in openwork. A typical example of the richness and delicacy of the Ashikaga Period. Japanese, XV Century.
223. Gilt Lacquer Carved Wood Figure of Buddha, seated; hands in one of the mystic poses. High gilt lacquer lotiform stand. Type of the Great Buddha of Kamakura. Japanese, Tokugawa Period, XVII Century.
224. Gilt Lacquer Stand. Decorated with circular crests of its former owner. Japanese, Modern.

225. Two Geisha Silver Hair Ornaments. Japanese. 5
226. Two Japanese Fans. Carved wood and ivory. 5
227. Rare, Beautiful Openwork Silver Koran Cover. Persian, XVII Century. 25
228. Long White Crepe de Chine Embroidered and Fringed Scarf. Chinese. (Unused.) 10
229. Brilliant Orange and Gold Japanese Brocaded Outer Ornament to an Obi. Worn at back. 10
230. Gold Braided White Felt Bolero. Turkish. 10
231. Peasant Linen Bolero. Richly embroidered in colors and gold braid. Worn by shepherd girls in the island of Crete. 10
232. Two Dresser Scarfs. Borders embroidered in gold and colors. Turkish. 10
233. Two Lace Borders. 5 yards and 6 yards, each. 10
234. Three Odd Lace Bits. 10
235. Two Fine Lace Scarfs. 10 5- Sullivan
236. Old Rose Fringed Scarf and Yellow Embroidered Sash. 10
237. Rich Gold Brocade. Japanese. Size, 3 by 1 yards. 5- E. H. H. 19
238. Two Brocaded Silk Covers. One blue and rose, the other soft green and brown. Japanese, XVIII Century. 10
239. Two Old Japanese Brocade Table Covers, the smaller bearing the imperial Japanese crest; the larger with blue and silver thread peony designs. Both date from last half of XVIII Century. 25

240. Brocaded Table Cover, with purple, white and gold leaf peony designs against old rose ground. Japan, last quarter of XVIII Century. 25

241. Brocaded Table Cover. Rich peony designs shot with gold. Japan, last quarter of XVIII Century. 25

242. Brocaded Table Cover. Green, blue and gold flowers on old rose ground. Japan, last quarter of XVIII Century. 10 25

(243. Brocaded Table Cover. Green silk shot with bold circular floral disks in gold thread. Chinese silk of the XVIII Century. 3. 2.1 to 5 25

244. Brocaded Table Cover. Design of the Rain-dragon above the sea; in grey and old rose on white. Japan, last half of XVIII Century. 25

245. Strip of Anatolian Embroidery, on peasant linen. Length, $2\frac{1}{2}$ yards. 11 25

246. Two Silk Embroidered Linen Scarfs. Turkish, XVIII Century. 5 20

247. Two Silk Embroidered Linen Scarfs. Similar to preceding. 3 20

248. Table Cover, in old Sicilian embroidery on peasant linen. Palermo, late XVI Century. 7 25

249. Very Rare Old Sicilian Embroidered Altar Edging, with fringe to match. Such pieces have utterly vanished in Sicily today. Palermo, XVI Century. 150

(250. Remarkably Fine Embroidered Altar Strip, having bold Renaissance leaf designs pricked out in white on the Titian red ground. Italian, late XVI Century. Length, 2 yards. 10- 150

J. Greenwald

250a Rare XVII Century Anatolian Bedspread of native linen, richly and harmoniously embroidered with floral designs in colored silks. Size, 2½ by 2 yards.

(251) Two Small Brocaded Silk Fringed Covers. One silvery green, the other purple with vari-colored flowers. French, Louis XV Period. (2) 2. Colmans

(252) Broad Strip of Rich Flowered Brocade French, Directoire Era. (2) Schneck

253. Extraordinarily Rich Old Paisley Shawl of the finest Kashmir texture.

254. Two Small Velvet Polonaise Mats.

255. Rare Old Byzantine Brocaded Silk, with designs of animals, griffins and swastikas in red and blue. Made into an oval table cover.

256. Extraordinarily Rich "Cloth of Gold" Obi Sash. Threads are worked with infinitely fine gold wire. Length, over 5 yards. Japanese, Modern.

257. Square of Heavy Gold Brocaded Satin, enriched with dragons, phoenixes clouds, and the sacred pearl, in gold threads upon a ground of brilliant imperial yellow. Japanese, Modern.

258. Square Cover of Old Gold. Brocaded peony designs against a faded rose ground. Japanese, last half of the XVIII Century.

259. Buddhist Priest's Stole of brocaded silk, designed with ho-ho birds and flowers in colors and gold threads. Size, about 1½ yards. Japanese, XIX Century.

(260) Charming Old Brocaded Silk Cover, ornamented in the softest rose, green and blue with crane and circular dragon arabesques. Japanese, about 1740-1750. (6) E. Hoyt

261. Buddhist Priest's Stole, in rich blue brocaded silk, designed with dragon in pursuit of the Sacred Pearl. Japan, last half of the XVIII Century. 25
262. Square Cover of Faded Pink Silk Brocade, ornamented with bold dragon and cloud designs in silvery green and white. Chinese silk of the late XVIII Century. 50
263. Rare Runner of fine old Sicilian lace. Length, 2 yards; width, 1 foot. 35
- 263a Pair of Heavily Crocheted Lace Bedspreads, from Taormina, Sicily. 21 100
264. Pair of Rich Purple Brocaded Silk Ceremonial Trousers, such as worn by the bucks of the Genroku Period in Japan toward the close of the XVIII Century. 16 25
265. Long Wide Strip of Richly Brocaded and Very Fine Japanese Silk, as used for obis. Entirely covered with rose and white hawthorn pattern. Size, 5 by 1 yards. 30 50
266. Obi, richly but conservatively decorated with small grey and gold circles against a gold and olive green background. Size, 5 by 1 yards. 18 50
267. Japanese Buddhist Priest's Kesa or Chasuble of very fine dark blue silk (Chinese), richly decorated with peony arabesques in gold. A museum piece, since such have almost vanished from the oriental market. Date, Early XVIII Century. 4 100
268. Square of Very Richly Embroidered Silvery Blue Silk, ornamented with bold peony designs in two shades of blue and white, embellished with large Shou characters in gold threads. Chinese, Ch'ien Lung Period, 1734-1795. 10 50

269. Buddhist Priest's Stole, in gold and vari-colored bro-
caded silk, ornamented with the circular monogram
(crest) of the Tokugawa family, former Shoguns.
Japanese, XIX Century. *2. Hoyt*

270. Small Strip of Sky-blue Silk, richly decorated with
brocaded diamond-shaped floral arabesques in silver
and dark blue. Same on both sides. Japanese, Modern.

271. Especially Fine Example of Early Japanese Brocaded
and Gold Ornamented Silk, consisting of boldly
drawn but softly subdued peony and circular phoenix
designs in silvery blue and gold on a ground of the
softest old rose. Size, 2 yards square. Japanese, last
half of the XVIII Century.

272. Richly Embroidered Jacket worn by some former lady
of the last Manchu Emperor's suite. Imperial yellow
throughout, it is enriched with phoenix birds and
peonies. A relic of the Boxer Rebellion. *5- Schmuck*

273. Rare Star-shaped Gold Brocaded Silk, enriched with
peony and chrysanthemum in gold. Used beneath a
shrine or upon an altar front. Japanese, last half of
the XVIII Century.

274. Very Beautiful Priest's Kesa or Chasuble of soft blue
and rose brocaded silk, enriched with gold. Designs
consist of peonies and lotus in the above soft colors
and rich gold on a faded rose ground. A very fine and
well preserved example of early Japanese art, dating
from the middle of the XVIII Century.

275. Woven Scarf of Solid Silver Threads, as used by the
Arab women of Egypt. A genuine Asyut scarf, quite
unlike the lightly woven European imitations of such
clinging metal material. Egyptian, Modern.

276. Egyptian Dragoman's Striped Coat of Cotton. Modern. 15

277. Charming Embroidered Chinese Lady's Coat and Trousers, enriched with brilliantly colored flower designs on a soft blue ground. A typical example of the colorful Tao Kuang Period, 1821-1850. 16

278. Inner Kimono, of brocade crepe de chine, lavishly embroidered with hawthorn flowers and maple leaves in colors and gold. Scarlet silk lining. Modern. 20
Swain

279. Rare Chinese Cut Velvet Coat of two shades of plum, decorated throughout with bold floral designs and the Buddhist emblem. Reinforced for winter use, and unobtainable in China today, as the supply is exhausted. Ch'ien Lung, 1734-1795. 25

280. An Example of Soudanese Silk Embroidery, made into a waist. Design of Karsh trees, daisies, and minute inserts of bits of mirror is typical. Egyptian, XIX Century. 10

281. Japanese Lady's Innermost Kimono, in soft pink crepe de chine, the sash being all of a piece with the kimono. Modern. 10
J. Greenwald

282. Chinese Mandarin's Winter Coat of rich maroon sheeps-wool, embellished with maroon embroidered landscape designs and trimmed with flowers and butterflies in blue and white. Ch'ien Lung, 1734-1795. 15

282a Largest Size Chinese Door Hanging in Silk Ko-sseu (Tapestry weave) decorated with circular panels of four-clawed dragon and peony designs in two shades of blue on old rose. Gold dragons and flowers in colors on rose enrich the upper panel, which is especially beautiful. Ch'ien Lung Period, 1734-1795. 15

- 19 15 25
283. Rich Summer Robe of Blue Silk ornamented with designs in colors and gold of dragon in chase of the Sacred Pearl. Used by the Palace suite on special occasions. Chinese, close of Manchu Period.
284. Chinese Lady's Coat and Overskirt, in brilliant camellia leaf green, richly and lavishly embroidered in bright silk with circular arabesques of flowers in containers and detached floral and fruit sprays. Tao Sung Period, 1821-1850. 50 22 1/2
285. Priest's Cope, in Faded Blue Silk shot through with floral sprays in softest pink and green. French, Louis XV Period. 20 10
286. New Black Silk Fringed Spanish Shawl. 10 1
287. New Amethyst Silk Fringed Spanish Shawl. 10 2
288. New Chinese Silk Shawl, richly embroidered with blue flowers and heavily fringed. 10 6
289. Black Lace Lady's Coat. 10 1 1/2
290. New White Silk Spanish Shawl. 10 2
291. New Large Size White Silk Chinese Shawl, richly embroidered with floral designs in colors. 10 10
- (292.) Rich Black Silk Lady's Coat, regally enriched throughout with floral designs in gold threads. Made in the royal fabrique, Cairo, Egypt. 50 3 1/2 S. Sullivan
293. Two Salmon Pink and White Ostrich Feather Fans, pearl and tortoise shell handles. 10 1
- 293a Framed Largest Size Photo of Donatello's "Annunciation." 10 5

EUROPEAN AND AMERICAN LITHOGRAPHS,
PRINTS AND PAINTINGS

294. Small Lithograph by Emery Walker, after "Venus and Cupid" of Velasquez, Venus being Donna Senora Velasquez gazing into her mirror. 5
295. Set of 3 Italian Framed Prints. Subjects: "Morning," "Jason and Medea" and "The Triumph of Galatea." 15
By Zancon, after Caracci's paintings of the same. 3
Date (G. Reni) 1798, and the two latter, 1799.
296. Unusual Early American Engraving of George Washington and his wife upon the porch of their Mount Vernon home, visited by friends. Engraved from a design by T. P. Rossister and L. R. Mignot; published by Henry T. Williams of New York. A very fine state of this rare engraving, in frame of the period. 50
- 296a Framed Photo of the most beautiful of all Greek Tombstones. 15
297. Oval Framed Head of one of Botticelli's figures in his "Spring," charmingly executed in softest wash colors and gold, by the famous Italian artist, Fippide Georgi, 1900. 15
- 15 W. Vernon
(298) Pair of Framed Circular Colored Prints. Designs: "Pretty Fatima" and "The Harp." English By 50
Stothard. Late XVIII Century. 12 1/2
299. Beautiful and Rare Oval Colored Print. "The Mourning Penelope." By Francesco Bartolozzi (1725-1815) 25
300. Rare Oval Water Color Sketch of the artist, Angelica Kauffmann (1741-1807), the first woman to win a place, indeed, to help found, the Royal Academy of England. 10

301. Charming Water Color ³ Sketch, entitled "da Kaemerer" who sits upon her high chair somewhat scornfully watching a customer examine her wares. An extraordinary realistic sketch considering the very simple mediums used. Italian. By Petrucci, 1900. 10

302. Framed Water Color ⁷ Study of Japanese Actors playing a No — drama. Center figure is Sanjuro, Japan's most famous tragic actor. By Blum, American. 10

303. Framed Water Color, ⁷ "Winter Scene." A convincing winter sunset sky reflected in a snow-bound pool in the foreground. By Le Van Gorder, American, 1893. 25

304. Framed English Circular Print. Subject: "Theseus Finds His Father's Sword." By Thomas Fielding; pupil of Ryland, after a painting by Angelica Kauffmann (1741-1807). 10

(305.) Framed English Circular ¹⁴ Print. Subject: "Beauty Directed by Prudence, Rejects Folly." By I. M. Dalatre, after a painting by Angelica Kauffmann (1741-1807). (5) Schmuck

306. Framed English Print. ³ Subject: "Jane Shore Introduced to Edward IV." By G. B. Cipriani and Bartolozzi, 1785. Published in the "History of England" by Motteno, 1803.

307. Splendid Colored Print by ¹⁵ Morand. Subject: "The Cottager's Wealth." An English peasant woman and her boy feeding a litter of young pigs in the donkey's stall. A typical example of the homely and rustic life he so loved to portray, as well as a characteristic example of this master's mellow yet vibrant coloring. George Morland (1763-1804).

307a Fine English Print of Angelica Kauffmann's "Achilles Discovered by Ulyssus." Published by Boydell in 1786, after the brothers Facius.

308. Framed Water Color Sketch of a Campanian Goat-herd. By the gifted water colorist of a generation ago, E. Roesler Franz, of Rome. *TO Nugeuse*
309. Framed Water Color Portrait of Juliana, a well-known model of Palermo, Sicily. By L. Di Giovanni of that city.
310. Framed Water Color Sketch of "Desdemona's Palace" on the Grand Canal, Venice.
311. Crayon Sketch of a Roman Model, by the gifted Italian artist, G. V. Trussardi, whose work is much esteemed by Italian connoisseurs of today.
312. Charming Water Color Landscape, by the American painter, C. Graham. Framed.
313. Framed Water Color Study of Pansies, by one of our foremost water colorists, Amy Cross.
314. Framed Water Color Study, "A Venetian Doorway," by one of America's most representative water colorists, Rhoda Holmes Nicholls. A very early example of her work.
315. Framed Water Color Study, "White Roses." Bought from the Exhibition of New York Water Colorists. The work of Mrs. E. M. Scoll, a member.
316. Framed Water Color Study. The Roman Campagna, near the Temple of Egeria, as it looked a generation ago, when painted by E. Roesler Franz, of Rome. Site now drained, and treeless.
317. Framed Water Color Study. The famous "Umbrella Pine" opposite the old Church of St. Laurence, at Rome, as it looked when painted by E. Roesler Franz, about fifty years ago.

318. Water Color Sketch of the extraordinary overarched streets of old Viterbo, near Rome, a truly mediaeval city, and prepared to rain down molten lead from windows which dominated every step along the gloomy streets. By the Roman artist, E. Roesler Franz. 15
319. Water Color Sketch of the now vanished mounted shepherds of the Roman Campagna. By the Italian, Gabani, of Rome. 15
320. Water Color Sketch of the artist's model, in costume, sitting on a circular seat of the Borghesi Gardens in Rome (now a national park). By Tomba, a leading artist of his day in Rome. 25
- 320a An Especially Charming Water Color Portrait of a peasant girl, "Julia the Flower Girl," of the Piazza di Spagna. By Erulo Erolì of Rome. 50
321. Lovely Study of a Roman peasant woman, beautifully executed in water colors, by Bompiani, a well-known painter and teacher of the past generation. Only far south (in Calabria) may one see Italian women still in such costumes. 50
322. A Tour de Force in the field of the water colorist. A copy of Titian's "Sacred and Profane Love," so-called. By an unknown Italian artist of an earlier generation. 50
323. Water Color Sketch of a well-known corner of the Villa d'Este, painted by E. Roesler Franz, about 1885. There is little, if any, change today in the general aspect of this charming corner of one of the Old World's most famous villas. 50
324. Large Framed Water Color Sketch of a Nun carrying a bunch of flowers for the altar; charming in every way. Italian, by O. Carboni of Rome, about 1898. 25
325. Framed Water Color Sketch of a Nymphen Farm, Isle of Wight, by Rossetti's Greek lady model, whose extraordinary beauty helped so much to make Rossetti famous. 25

326. Large Sepia Photograph of Rossetti's Greek model. 5
327. Water Color Sketch of Young Eagles, by Will Sim-2
mons, 1910.
- (328) Miniature Water Color Sketch of The Bay of Paestum, 150
by an unknown artist of the school of Claude Lor-
raine. An engaging little painting of a type very rarely
to be found. (6) E. Coleman
329. Handsomely Framed Water Color Sketch of yellow 25
roses in an old cochon-~~china~~ jar, charmingly painted
by the famous artist, Amy Cross, 1890.
330. An Extraordinarily Beautiful Water Color Study of 150
sprays of trumpet-vine, by the well-known Amer-
ican artist, Rhoda Holmes Nicholls. Perfection of
composition, spacing and color.
331. Another Beautiful Example of the brush of Mrs. 150
Nicholls, a rare old Shrine to the Virgin to be seen on
the way to Murano from Venice. One of the artist's
best paintings.
332. Again Mrs. Nicholls, in a superb water color, represent- 150
ing full-blown softly pink peonies in a transparent
glass bowl.
333. Another Well-nigh Inimitable Water Color Sketch of 50
Yellow Roses, by a contemporary of Mrs. Nicholls
and a close rival, Amy Cross.
334. A Water Color, considered by Amy Cross as one of 50
her masterpieces, "Flowers from the Dunes at Scheve-
nigen" (Holland), painted by her in 1890.
335. A Final Example of the Water Colors of Rhoda 150
Holmes Nicholls "Peonies and the Mandolin," painted
about 1891 and one of her most outstanding works.

50
336. A Superb Water Color, "Rain and Mist," Gloucester Harbor; a nocturne in blue; by the famous contemporary artist, Child Hassam; signed and autographed on the back, with title, by him. 500

337. Rossetti's Beautiful Greek. From a drawing by him in 1871. (Framed photograph). 10

338. Sketch in Oils, "Off the Grand Banks" Fishing boats in a heavy mist. American. 2 10

339. Old Portrait of a Noble man, after Titian. 25 10

340. Two Landscapes in Oils. Sketches in Brittany, by the French artist, Antonia Beaumont. 20

341. Charming Oil Study of Heavy Pink and White Roses, by the gifted Danish painter, Jean Fyt. Signed Joannes Fyt. (1609-1661). 25 E. Coleman 150

342. Head of a Magdalen, whose soft brown hair falls loose about her bare shoulders. No doubt cut from a larger canvas, and possibly a lost work by Correggio. A face of unusual charm and sweetness. 25 50

343. Portrait in Oils of Leonora d'Este, hair in heavy braids about head, tied with small bows and encircled with a band of beads. Wears blouse of transparent lace net with high ruff. Double gold chain at throat. Ascribed to Angelo Allori, called Bronzino (1502-1572). Frame modern. 75 Schnitzler 150

343a Very Capable Copy of Sir Joshua Reynold's "Angels," by Maria Brooks. American. 25 25

344. A Typical Example of J. Francis Murphy's Sunsets. Autumn trees, brown leafed or bare, against a brilliant yellow sky. A small canvas, but one of his best. 150

35
345. English Oil Painting, "The Soldier's Farewell," showing the famous thatched house at lake, in front of which a British grenadier is represented as taking leave of his wife. By George Vincent (1796-1831). 150

60
(346.) A Lovely Landscape in Oils, one of Howland's best, showing a distant view of Williamstown, Mass., with trees against the sky, in the style of Corot. A delicate and altogether impressive view in the neighborhood of Williams College. A better example of his art than that in the Metropolitan Museum. Signed A. G. Howland. American. Height, 18 inches; width, 16 inches. Bought at American Art Galleries at disposal of Howland's effects. 150
15 Westminster

50 Schlotzger
(347.) Fresco Group, "The Madonna and Child," with youthful saints clustered about them. Said to have been saved from a church in south Italy, destroyed by earthquake; marks are plainly visible in the painting. Unknown, but showing the influence of Sandro Botticelli (1444-1510). 150

50
(348.) Oil Painting on Wood of the Madonna and Child, with two Saints. The Madonna is seated, dressed in Titian red, a dark blue cloak about her shoulders. A transparent white veil fans from her hair, which is golden red. Upon her knees sits the Child, nude and holding up a goldfish. At either side of the Madonna, St. John and St. Peter gaze adoringly down towards the Child. A well preserved and unusually rich example of early Italian painting, unsigned but attributable to the school of Luca Signorelli (1442-1524). The heads of the two saints are strongly reminiscent of Pinturicchio, from whose school (the Perugian) Signorelli received his earliest impressions. Could this painting be by the hand of Francesco, his nephew and pupil (?) Italian, early XVI Century. Walnut frame of the period. 500

ORIENTAL PAINTINGS

349. Album of Six Sumi Ink Landscapes against a finely powdered gold ground, on paper, being copies of a series of more ancient (Tang ?) paintings. Painted by Wang Kien, who worked at the close of the Ming Dynasty (1368-1644). Many of China's early paintings are only known by means of such comparatively late copies. Wang Kien (1598-1677).

350. Scroll, containing the initial painting of what is vulgarly known as a "Pillow Scroll," concerning which the least said the better. Rare, as seldom permitted to leave the country. Japanese, XVIII Century.

351. Chinese Fan Painting in Ink on paper, "Bamboos Under Snow." Ascribed to the Chinese master of bamboo painting, Wu Chen, mystic and recluse who lived during the Yuan Dynasty, XIV Century.

351A Pt. on Silk - ming after Early Sung artist

352. Chinese Painting in Colors on Silk, depicting three noblemen beneath a blossoming tree. One is reading aloud from a book which, to judge from the expression upon all three faces contains some amusing episode. Signed below at right by the artist. Tang Yin (called Tseu-wei) painted in the Chung-tyu-tang; the third day in February. Tang won first at examinations in 1498, and died from overwork in 1523.

353. Framed Chinese Painting in Colors on Silk, representing a Young Chinese Maiden holding a spray of cherry blossom and probably a portrait. Inscribed: "Third month, tenth year of the Emperor K'ang Hsi (that is 1672) by the artist, Yu-chi-ting, in imitation of Wang Chen-peng, who painted a famous palace in 1311-1320). Our artist, Yu, was noted for his portrait figures.

354. Chinese Ink Painting of a Landscape with hills and waterfall above a lake-set village. Seal of former owner. Unsigned, but by a late romanticist follower of the style of Ma Yuan of Sung, XII Century. 25

354a Framed Chinese Painting in Colors on Silk, "Study of Peonies." Ascribed to the famous painter, Chiu-ying, about 1500. 7

355. Chinese Painting in Ink, and slight color, of a Sage, showing the beauties of a mountain waterfall to two friends. The figure gazing skyward is a remarkable bit of foreshortening, for a Chinese. Unsigned. Attributed to early Ming, XV Century (though, perhaps, far earlier—Tang (?)) 5

356. Fragment of a Chinese Scroll Painting in Colors on Silk, probably scenes of villas and fishing boats on the West Lake, near Hangchow. The rich colors are done in the style of the VI Century painter Chuan Tzu Ch'ien, two of whose "landscapes in green and blue" survived to the XVI Century of our era. Attributed to the Southern Sung Era, XII-XIII Centuries. 374

357. Japanese Kakemono in Colors on Silk, representing a noble and his wife enjoying a boating amidst the reeds of a lake. Mounted in kirishitan silk brocade. 5 - 10 Oshima

358. Portrait of a Richly Dressed Japanese Woman, in colors on paper. The contrast between her dead white face and glossy black hair is very effective. About 1750-1765. 7 - 10 Oshima

359. Fragment of a Japanese Screen or Fusuma, decorated in Chinese style with figures against a gold ground. By Kano Eitoku, grandson of Motonobu, founder of the "Chinese School" (1543-1590). 10

360. Japanese Two-fold Screen, painted in colors and gold with designs of waterfall, bamboos and cherry trees. Gold leaf used to indicate spray from the cascade. Unsigned, but by a painter of the early Kano School of the XVII Century. 100

361. A Rare Japanese Tea-ceremony Kakemono, painted in sumi, with designs of Japanese Ayu disporting themselves in the water. A large leaf to right, beneath which a crab is creeping, provides the sole accent. Exquisitely framed in gold brocade and silk. Signed. Kano Tsunenobu, 1635-1713. 150

362. Gilt Framed Japanese Painting in Colors on Silk, showing the Buddha standing upon lotus flowers, his hands in one of the mystic attitudes. He is clad in a white robe over which is draped a rich kesa of flower embroidered gold, edged with broad bands of green and gold flowers. A faded yellow nimbus surrounds his head. A rare example of the Japanese "Takuma School" of the XII Century. 25

363. Mounted Japanese Kakemono, decorated with designs in ink (sumi) of pilgrims climbing up a steep mountain path towards a temple seen in the middle distance. To the sides of the cliff to right cling gnarled pine trees. Rocky heights in Chinese style melt away in the distance. Attributed to the artist, Shiugetsu, of the XVI Century. 25

364. Chinese Mounted Kakemono in Colors on Silk, showing the maiden Yun Chung-chun (of the early Han Dynasty) on the back of a dragon. It appears that Lady Yun became an immortal through a process of mental refinement, hence this journey through the sky to the "Abode of the Immortals." Attributed to Kai Chi-hsiang of the late Chia-ching Era, 1796-1820. 25.50 Stack 27 1/2

365. Chinese Painting in Ink and Slight Color, showing a groom checking a too spirited horse. The figures stand beneath a gnarled and twisted tree. Inscription states that it was the work of "Ling, upon a summer's day." Possibly an old copy of a lost work of the famous painter of horses, Han Kan.

366. Chinese Idealistic Portrait of the Philosopher Wu Tao-tzu, portrayed in ink on silk. Inscription to right names the famous Sage, and the painter, one Mao Fa Kan (unknown to the compiler).

367. Chinese Painting in Colors on Silk. A Manchu nobleman on horseback who has just returned from the hunt. The tired horse is excellently portrayed. Attributed to T'ang-tai (Ulung), a Manchu artist, who worked about 1717, but said to have been painted by the old Empress Tsi An.

368. Chinese Kakemono in Colors on Silk, designed with a blossoming magnolia, and a small bird which has just caught a grasshopper. By Li Shen-tcheng XVI-XVII Centuries.

369. Chinese Silk Embroidered Kakemono representing the Abode of the Immortals; Wang Mu, the fairy goddess, on back of phoenix, the gods seated beneath ever-bearing peach trees. Ch'ien Lung Period, 1734-95.

(370). Framed Chinese Painting on Silk of Three Sages, lunching beside a rivulet, in order to enjoy the autumn foliage of the maples about them. Inscribed: ("In the reign of the Emperor") Chia-ching upon a night of January, Wen Tcheng-Ming (painted this). Chia-ching Period, 1522-1567.

(10) J. R. Byrne

371. Framed Chinese Painting in Ink on Silk, depicting two philosophers seated in a kiosk set well out into a rushing stream fed by a cataract, which itself springs from cloud-swept mountains in the background. Signatures of former owners, and of Li Sung, the painter, to right. A Manchu artist, working in the style of the Northern Sung, XI-XII Centuries. 10 25
372. Framed Chinese Painting on Silk of Poppies, Bluettes and a White Butterfly, charmingly spaced by the artist in the style of Sung. Signed "Precious work painted by Tai hung-kung," and two indecipherable red seals. Period of Kang-hsi, 1662-1722. 17 25
373. Framed Thibetan Painting in Oils, after European model. The Lamaist deity, "White Tara," a Chinese princess, and one of the two wives of a King of Thibet. Various gods surround her (Fudo, Maitreya, Shaka, etc.). Painted between 1700-1750. An unusually fine example of Thibetan painting. 25 25
374. Framed Chinese Painting on Silk, of softly pink nelumbo (Indian water lilies) and small birds in the style of early T'ang artists by a far later master of hua-miao (bird and flower painting) named Wang Yung pei. Signed. Ch'ien Lung Period, 1734-95. 35 50
375. Framed Chinese Painting in Colors on Paper, representing two court ladies seated reading. Their slim young bodies inclined towards each other form a graceful line. Their richly colored robes most gracefully arranged. Text and signature to left. A work of late Ming, XVI Century. 25 50
- (376) Framed Ancestral Portrait of a Chinese Lady of Manchu days, seated. Benign of face, the lady wears a richly jeweled headdress, a vivid red and gold brocaded coat of dragon designs, an embroidered neck ornament and coral beads. Close of XVII Century. 40 50 25
W. T. Rowell

377. Framed Chinese Painting in Colors on Paper, "Court Ladies upon a Verandah." The ladies seated upon garden seats examine books presented by an attendant. An unusual subject for the versatile lady artist, Yun-ko, and one of the largest canvases we know. Late in the Ming Era, Lady Yun-cheng-ping (Yun-ko) worked in her native village Wu tsin, in Kiangsu Province. 1633-1690. Certain of her works were considered worthy of reproduction in an elaborate book on art. (Chong-kuo-ming-hua-tsi). 50

378. Chinese Cut Silk Flower Panel, mounted as a kake-mono, and representing full blooming tree peonies, cherry sprays and small birds (one the famous singer, the ssu mei). Chia-ching Era. 1796-1820. 50

379. Framed Chinese Painting, one of three known, depicting a woman carrying her merchandise before her in a basket. Costume and mode of dressing the hair typical of the Ming Era of the time of the Emperor Yung-lo. XV Century. (Example in the Louvre and Guimet Museums.) 50

380. Chinese Silk Kakemono, designed with swallows in flight amid blossoming cherry trees and bamboos, hail the approach of summer. Descriptive text, Manchu Period, Early XIX Century. 50

381. Chinese Silk Kakemono, a perfectly spaced and naturalistic painting of ducks beneath lotus flowers and tall grasses. Unsigned. Early Ming Period, XIV-XV Centuries. By Yao-chan, perhaps. 50

382. Framed Chinese Painting in Colors on Silk. "Cranes." The two birds are most naturally rendered in black and white, the crimson crest constituting the sole color note. A splendid example of the crane specialist, Wen-cheng of early Ming, XIV Century, and quite on a par with a pair of his cranes now preserved as National Treasure in Shokoku-ji, Kyoto, Japan. 150

383. Framed Chinese Painting on Silk, "Lady Painting a Fan." Beneath a maple tree the lady sits at a broad red lacquer table. Her robes are saffron yellow and rose confined at the waist by a crimson sash with graceful banderoles. A charming example of that most sought after artist, Tang Yin, 1466-1524. 17250

384. Large Chinese Kakemono in Colors on Silk, depicting a group of children amusing themselves upon a terrace. A willow droops above, and a clump of bamboo grows at left of the gayly robed and most active little group. Unsigned, but attributable to a follower of Lii Wun-ying of the Ming Era, 1368-1644. 50

384a Superb Chinese Framed Painting, in Colors on Paper. A brilliant landscape, showing wooded mountains rising from the edge of a placid lake and, in the middle foreground, a grey-tiled red lacquer palace on a graded marble terrace picturesquely situated on a rocky height between gnarled pines. Possibly the artist had in mind the ancient Palace of Chang-lo, which was situated in just such a beautiful setting, and views of which are preserved to us through Li Ssu-hsun's (XII Century) painting of the same subject, now in the British Museum. Unsigned, but no doubt by an artist of about the Chia-ching Era (1796-1820), working in the archaistic manner of China's most famous painter, Wang Wei (699-759 A. D.). 150

385. Large Chinese Kakemono in Ink (sumi) and Light Colors, representing a noble who is placing upon his head the "Cap of Official Rank." To his right stands his youthful attendant; to his left a deer emblem of official emolument. The fine features of the noble, the nervous and delicate hands are marvelously rendered. One is reminded of the portrait of Prince Huan-yeh (reproduced in "Kokka"). Unsigned, but in company with the above portrait, assigned to the hand of Chien Shun-chu (Ch'ien Hsuan), who died about 1290 A. D. (From the collection of a former Japanese minister to China.) 55 50

386. Framed Chinese Painting on Silk, part of a scroll (kakemono). A view of the West Lake, Hangchow, perhaps, with green and blue mountains in archaistic Chinese style, the lake dotted with small boats. A great island set villa rises in the foreground. By a painter of Ming, after a far earlier type. 100
387. Framed Circular Chinese Painting on Silk, a so-called "mountain and water" sketch, which originally decorated a fan. Style of Chao-pai-chu of Northern Sung, 960-1127. 25
388. Framed Chinese Painting in Colors on Silk, representing the Ch'ang-lo Palace, after Wang Wei of the T'ang Dynasty by a Yuan or Ming artist. 3 - 100
389. Large Framed Early Japanese Painting on Paper, the god Jizo, patron of motherhood and little children, with his two attendants. The god sits upon a lotus which grows upon a seagirt island rock. Benign and calm of aspect, he holds the sacred jewel and shaku. He is clad in grey robe, covered by a rich crimson kesa. Ashikaga Era, XV Century. 50
390. Framed Japanese Painting on Paper, "The Fishhawk." The alert bird stands upon a rock by the seashore; a clump of bamboos to the left. A single note of color is introduced by the deep crimson disk of the sun as it sinks into the horizon haze. Attributed to Oguri Sotan of the Ashikaga Period, XV Century. 150
391. Gilt Framed Japanese Kakemono on Silk, representing "Amida and Angels" descending upon the clouds to transport the soul of a departed Buddhist to the "Golden Paradise of the West." Kamakura Period, XIII-XIV Centuries, in the "gold style" of the priest painter, Eshin (died 1017 A. D.). 50
392. Another, similar; perhaps of Fujiwara date, XI-XII Centuries. 50

393. Another, of the same "Eshin School," framed. Such very early examples of Japanese Buddhistic art are no longer obtainable in Nippon.

394. Early Japanese Kakemono, in Colors on Silk. "An Idealistic Portrait of the Regent Shotoku Taishi" as a boy. This prince, the first to introduce Buddhism into his country from Korea, was a son of the great Emperor Yomei. Haired today as "the Constantine of Buddhism," the prince regent died in 621 A. D. Our portrait reveals him as a youth of the Kamakura Era, in red and green robes, the hair tied, midzuna style, with crimson ribbons; hands clasped before him, full white trousers edged with white brocade, and the curious shoes of his day. Late Kamakura Epoch, XIII-XIV Centuries.

395. Framed Japanese "Portrait of a Priest," a kakemono in colors on silk, in the far earlier Chinese style of Li Chen of Tang, seated upon a mat, his shoes before him, the shaven-headed priest wears brownish yellow robes over which is draped a brown kesa or cope. In his right hand he clasps a sanko; in his left, prayer beads. A gold water bottle rests beside him, a right. Late Kamakura Epoch, XIII-XIV Centuries. (Possibly to the Tempuka Era, 1233-34 A. D.) Type may be seen illustrated in Figure 120, Pier, "Temple Treasures of Japan."

396. Framed Japanese Kakemono, "The Yakushi Trinity." Painted in gold and colors on silk; the trinity Yakushi, the healer, Surya; the Solar, and Chandra, the lunar deity (left) stand above a group of other Buddhistic deities, "the twelve Devi Kings." A floral canopy is still barely distinguishable above the heads of this incense-stained silk. A rare painting of Tosa Motomitsu's "Kasuga School." XI Century A. D.

397. Framed Early Japanese Painting in Gold and Colors on Silk. "The Nyoirin Kwannon," holding the Omnipotent Jewel in one of her many hands. Seated in the heart of a lotus, the goddess is represented in gold; her robes and banderoles colored. A double nimbus surrounds her. Though the silk of this ancient painting has been much repaired, one of the Devi Kings (?) may be seen above a great precipice to the left, and a mountain and waterfall to the right, and a dragon below the goddess. A very rare Buddhist painting, which may date from the late Fujiwara, 1072-1155. 150

398. Chinese Scroll Painting (in box) in Colors on Silk, charmingly reproducing the "Progression of the Emperor Wen Wang" to visit the aged and retiring philosopher, Chiang Sheng. The emperor, hunting near Chiang's retreat, searches for him as he has been told by the court soothsayer that "He shall not catch deer, but an instructor for his son." The emperor finds Chiang fishing and that without a hook, as the fish graciously allow themselves to be caught by so virtuous a man. The emperor carries him off and, with the philosopher (an early "Brain Truster"), consolidates the great Chou Empire. Probably a K'ang Hsi (or late Ming) copy of a lost scroll by Liu Sung-nien of the Sung Period. 150

399. Framed Chinese Kakemono in Colors on Paper, representing exquisite pink Indian lotus (nelumbo), white egret, and a ssu-mei, China's small singing bird, the latter perched upon a seed pod of a lotus. A beautiful work of art by Tsang ting-si (Tsang-suum) of the Manchu Era (born 1668, died 1732). A reader to the Emperor Kang-hsi, grand secretary to the Emperor Yung-cheng, and a famous scholar. 150

400. Framed Japanese Painting in Colors and Gold on Paper. "Mandarin Ducks" (emblem of connubial felicity), from a screen ascribed to the hand of Kaihoku Yusho, 1532-1615; an outstanding exponent of the great Kano-School and pupil of Eitoku. 50

401. Old Korean Painting in Colors on Silk. "A Study of Tree Peonies," by the Korean female artist, Hou Lin, of the Li Dynasty. XV Century. 15 50

402. Pair of Remarkably Fine Japanese Kakemono in Ink (sumi) on Paper. "Study of Wild Goose" and "Study of a White Heron." The goose, under a spray of millet, stands with raised head trumpeting towards the full moon; the timid heron peeps from beneath crinkled lotus leaves and high grasses. Typical examples of the influence of Zen (Protestant) Buddhism, which eschews color, and relies upon the beholder to appreciate the inner spiritual message of the paintings. Attributed to Kano Montonobu, XV Century, after the XII Century. (Sung) Chinese artist, Lo Chuang. 30 50

403. Pair, similar; sketched with ink designs of the two famous arhats (Genii) "Kekkai and Gamma"; the first represented in the act of breathing forth his "sou" or inner self; the second, as daring the waves of the sea upon the back of a huge carp. Other examples of what the sumi-artist could accomplish with a few deft strokes of his brush. Attributed to Kano Motonobu. XV Century. 12-15, 30 20 50

404. Pair, similar; sketched with ink designs of the two, "Arhats on Carp and Sea-tortoise," well preserved examples of the Zenshu artist's work in ink. Attributed to the XV-XVI Centuries. 22 1/2 52

405. Modern Japanese Kakemono in Colors on Silk representing cherry, chrysanthemum, tree peony and the ubiquitous sparrow. 27 1/2 25 5-15, 30 50

406. Old Chinese Embroidery on Silk, framed; designs of birds, fruit and flowers, in two shades of blue, white and faded rose. Ch'ien Lung, 1734-95. 3 25

407. Indian Painting on Paper of a Prince kneeling to make an offering to a statue of his household divinity. Figure set on stand beneath a tree upon the palace verandah. Prince in a rich gold-brocaded costume, elaborate sash, and ochre yellow turban. India, Delhi School, XVII Century. 25
408. Another: "Lovers upon the Verandah," in colors and gold; view of a walled city in the distance. Delhi School, XVII Century. 25
409. Another: Indian Prince, standing, in rich gold brocaded green costume; holds elephant hide shield in one hand; his pet falcon in the other, gloved. Delhi School, XVII Century. 25
410. Another: Portrait of a Fighting Rajput Prince, seated on a richly brocaded Benares mat. The slim grey-bearded man is dressed in black and gold, dagger and pistol thrust into a Titian red sash, a damascened sword in his hand and a rich red diamond-clasped turban upon his head. Caste mark of Siva on forehead. Delhi School, Early XVIII Century. 50
411. Another: Three Princesses upon the outer verandah of their palace, costumes amethyst bordered white, bright yellow and heliotrope girdled with richly embroidered gold sashes. Delhi School, XVII Century. 25
412. An Unusually Large and Fine Example of Early Indian Painting, a youthful prince, with his male retainers, enjoying the music and sleight-of-hand tricks of a troupe of itinerant players and mountebanks. Note imported Chinese (Kangshi) blue and white rose water bottle, etc., in niches. Delhi School, XVII Century. 50

413. A Rare Persian Line Drawing for a Portrait of a Prince and Two Nobles. The prince, fly-flap in hand, is seated, one hand extended in greeting to the others who stand submissively before him, their hands clasped before them. Note how the foregoing Delhi artists of India modelled their art upon such Persian models of the early XVI Century. 10

414. Indian Painting on Paper, representing "Lovers" on the verandah of their home, whose terrace opens out upon a garden, with lake beyond. The prince in amethyst and gold Benares sash and turban; the idol of his somewhat exuberant affection (or is it hers?) in an open amethyst blouse and voluminous gold-brocaded silk trousers. Delhi School, XVII Century. 25

415. Indian Painting. Portrait of an Indian potentate clad in white, with the exception of his Titian pink turban and trousers and red shoes. A gold Benares sword belt supports dagger and long sword. A gold cane in hand in his left hand. From Udaipur. Delhi School, XVII Century. 25

416. Pair of Japanese Gold-leaf Six-fold Screens, decorated with landscape designs in ink. Damaged in transit from Japan, but easily repairable. 100

FURNITURE AND ACCESSORIES

(416a) English Silver Three-piece Coffee Set (50) Westminster 15

(416b) Water & Thorp Six-piece Silver Service Set. (25) 30

(416c) Silver plated Tea Pot, with Burner. (10) 12

416d Lot of Two Coffee Pots and Fern Rack. 11

(416e) Lot of Twelve Miscellaneous Salts, Peppers, Mustard Pot, Sugar and Creamer. (15) Westminster 2

- 416f Lot of Eight Miscellaneous Pieces, consisting of chafing dish, tray, mirror, fork, crumber, 2 trays. 13
- 416g Pair of Early Sheffield Candlesticks. 5
417. Small Chinese Lacquered Decorative Fire Screen, ornamented with bamboo, hawthorn and bird designs, in colored lacquer. Ming Era, XV Century. 3 25
418. Pair of Giltwood Wall Brackets, acanthus leaf designs. 12 10
419. Pair of Early Victorian Needlework Pictures; designs of flowers and leaves arranged in vases, the whole in colored silk threads on a white silk ground. About 1830-50. (15) Bar 27 25
420. Practical Four-panel Fire Screen. 4 Height, 3 feet. 5
421. Decorative Chinese Fire Screen, carved in teakwood and enriched with figure designs in brilliant colored lacquers. Ming Era, XV Century. 11 5
422. Practical Four Panel Iron Fire Screen. 6 Height, 3 feet. 5
423. Carved Mahogany Jardiniere; square on four feet. 4 10
424. Carved Giltwood Oval Mirror, said to have been formerly in the possession of Governor Trumbull of Connecticut (Regilt 1903). Early American. 10 10
425. Chinese Lacquered Decorative Panel, ornamented with figure designs in colored lacquer. Ming Era, XV Century. 6 10
426. Nest of Three Mahogany Tables. 11
427. Another, similar. 5 7
428. Another, Two Tables. 5 3
- 428A 6 fold screen 50 6

429. Three-deck Mahogany Dumbwaiter. 5 5
430. Chinese Carved Teakwood Stand 4
431. Another. 5 4
432. Another. 5 3
433. Another. 5 3
434. Another, with inset pink marble top. 5 5
435. Another, taller; marble top, richly carved. 10 4
- (436.) Small Painted Tripod Tip Table, in original state as found. (6) Stack 80
- (437.) Mahogany Tripod Pedestal, for holding candlestick. Early American. (2) E. Colman 3 10
- (438.) Mahogany Chippendale Table, with three flaps; curved legs, with well cut ball and claw feet; acanthus leaf shoulder, and floral border edging flaps. Original state as purchased in Connecticut. (4) E. Colman 65
439. Very Rare Jacobean Oak Box, with two drawers and incised carving of floral rosettes on front face. Bears carved initials A. R. Date, about 1640. Original state. Length, 2 feet 3 inches; width, 1 foot 6 inches 15 5
- (440.) Square Hepplewhite Inlaid Mahogany Work Table, made into a double-deck curio cabinet. Date, 1765-1795. (56) Jane Reigler 50
- Height, 2 feet 10 inches.
441. Sheraton Oval Top Tip Table, with inlaid satinwood shell at center, and delicate tripod feet. 18 5
- Height, 2 feet 4 inches.
442. Mother-of-pearl Inlaid Wooden Turkish Tabourette (for holding coffee cups). 6

443. Tiffany Lamp, in antique bronze, with large glass shade, in yellow Tiffany glass. 10

444. Old Chinese Gong Support (originally held a jade gong), of carved and gilt lacquer over teakwood. Ming Period, XV Century. Height, 3 feet 2 inches. 5

445. Modern Double Deck Round Mahogany Tea Table, on slender inverted trumpet-shaped legs, in Sheraton style. 10

446. Modern Dark Mahogany Curved Top Table, supported on a double pair of delicate spiral legs. 10

447. Old Hepplewhite Satinwood Inlaid Mahogany Bed-side Table, with single drawer; top and stretcher inlaid with satinwood disks. Date, 1765-1795. Height, 2 feet 8 inches. 25

(448) (6) Stack Modern Stained Oak Bedside Bookcase. Height, 3 feet. 5

449. Practical Three-mesh Fire Screen. 5

450. Pair of Old Colonial Brass Andirons. 15

451. Another pair; ball top. 15

452. Another pair; tall iron supports. 15

453. Round Oak Table, leather top, on four square feet. 5

454. ~~Stained Oak Table, with one drawer.~~ gilt overmantle 20

(455) 3 Stained Oak Ladder-backed Rocker. 5

(456) 32 Pair of Italian Olive wood Book Rests. (3 1/2) 10

(457) Adam Style Carved Wood and Gilt Wall Bracket, of very fine workmanship. 10

458. Tall Japanese Carved Wood Screen, ornamented with designs of openwork flowers, lattice and waves of the sea, in colors and gold on black lacquer. A rare example of XVII Century wood carving. 5 25
459. Modern Stained Oak Flat Top Table. 53
460. Old Colonial American Mahogany and Rosewood Mirror. 22 1/2
461. Old Italian Giltwood Circular Mirror, with gilt stucco honeysuckle pattern ornamentation in corners. 2 1/2 15
462. Modern Queen Anne Style Mahogany Mirror, the upper panel decorated with a copy of Sir Joshua Reynolds "Cherubs." 1 1/2 10
463. Fine Old Italian Ebony Mirror, of square form, with a single band of mahogany inlay. 4 10
464. Old English Gilt Lacquer Dressing Mirror, with sets of small drawers in lower compartments. Date, 1770-1795. 2 7 1/2
465. Large Mirror in Queen Anne Style, tastefully decorated with flowers and figures in gold on black lacquer. Height, 3 feet 7 inches; width, 2 feet 2 inches. 10
466. Large Sheraton Style Satinwood Inlaid Pier Glass, on castors; a heavy, bevelled sheet of exceptionally fine glass. 14 25
467. Fine Sheraton Type Dressing Mirror, on stand, in mahogany, inlaid with simple bands of satinwood; two drawers. American, about 1770-1795. 17 1/2
468. Small American Colonial Painted Wood Mirror, with inset compartments and painted design of house and trees. Late XVIII Century. 5

469. Very Fine Old English Dressing Mirror, of oval form, on curved front stand, which has three drawers; the whole piece in rich red mahogany. An especially delicate piece of about 1770-1795. 50
470. Old Swedish Carved Oak Beer mug, tip cover; incised lion on cover and handle. Date, XVII Century. 5
471. Indian Elephant Hide Circular Shield, with applied raised bosses in pure silver. XVI Century. 5
472. Heavy Brass Wood Container for Fireplace. 10
473. Early American Fan-backed Windsor Chair; original state. 1700-1776. 10
474. Remarkably Fine Windsor High-backed Chair, in original state. 1700-1776. 10
- (475). American Hepplewhite Style Arm Chair, finished in pigskin. Date, American. 33 Stack 15
- (476). Old Dutch Mahogany Arm Chair, solid back, curved arms, heavy shaped stretcher; Dutch foot. Date, between 1680-1714. 35 S. Hoyt 25
477. Fine Reproduction of a William and Mary Arm Chair, cane back and seat. 15
- (478). Rare Example of a Mahogany Hepplewhite Chair; oval shield, carved in center with "Prince of Wales Feathers". Leather seat. Date, 1765-1795. 26 Stack 25
479. Another Fine Early Hepplewhite Chair, square back, three carved straight rungs; leather seat; stretcher. Date, 1765-1795. 14 25
480. Early Venetian Iron "Garden Chair"; brass handles, leather seat. Date, about 1680. 25

481. Rare Italian Oak Arm Chair, square-backed panel and seat, covered with colored silk needlework; arms and stretcher turned. Date, XVI Century. 50
482. Modern High Back Arm Chair, upholstered throughout in velveteen; loose seat. (122) Paul Walefander 10
483. Old Chinese Carved Teakwood Chair, seat and back inlaid with panels of pink marble. 5
- 483a A Rare Example of an Early American Painted Cane Seat Sheraton Arm Chair, central splat, delicate bars extending to painted panel of the straight top rail; round legs; vase baluster arm supports. Original state, as purchased. 10
484. Fine Example of a Painted Hopplwhite Arm Chair, cane seat, four rung straight back. Original state, as found. Date, about 1780-1795. 25
485. Rare Chippendale Imitative Cane Arm Chair, in Chinese style; canted arms, cane seat, stretcher below. Date, 1750-1760. 50 100
486. Rare Old Florentine Hall Chair, leather back and seat, spirally turned, front stretcher and supports to back. Date, XVII Century. 17 50
487. Another, very similar; with recessed stretcher. 15 50
488. Pair of Especially Fine Queen Anne or Early Georgian Side Chairs, cabriole legs, ball and claw feet; the fiddle-shaped back covered with veneer of dark burr walnut. Shell on curved front; the knees and top rail of back decorated with shell and acanthus. Date, 1702-1727. 45 500
489. Solid Walnut Hoop-backed Side Chair, in Queen Anne style, cabriole legs, shell at knees and cresting. 25 50

95.
490. Unusually Remarkable Queen Anne to Early Georgian Walnut Chair; cabriole legs, carved with gilded shell and leaf decoration, shell cresting; also gilt fiddle-shaped splat, gilt shell at crest and cane back. Date, 1702-1727. 500

(491.) Another Fine Queen Anne Mahogany Side Chair, shell ornament on front, on knees of cabriole legs and on crest; splendidly carved ball and claw feet; fiddle-shaped splat (needlework seat, modern). Date, 1702-1727. 70
(50) 2. Hoyt 150

(492.) Rare Shield Back Mahogany Hopplewhite Side Chair, straight bars draped from below crest, tapered legs, spade feet; velvet seat (modern). Date, 1765-1795. 38
(40) 2. Hoyt 150

493. Fine Dark Mahogany Chippendale Arm Chair, carved cresting of knees, cabriole legs, ball and claw feet; vertically pierced central splat, showing French influence. Date, 1740-1780. 72 1/2 150

494. Philadelphia Comb Back Windsor Chair, turned legs and stretchers. About 1740. 10 25

(495.) Upholstered Arm Chair, covering in Chinese style, short tapered legs, spade feet. 40
(45) 2. Hoyt 25

496. Upholstered Louis XVI Arm Chair, low seat. 22 1/2 25

(497.) Modern Three-piece Drawing Room Suite, consisting of an upholstered settee and 2 arm chairs; coverings of golden yellow on blue; three loose cushions to settee, one in each chair. 45
(75) Stone 150

498. Remarkably Fine Specimen of Queen Anne Upholstered High Back Winged or Grandfather's Chair, on mahogany cabriole legs; Dutch feet, carved with shell at knee. 140 500

499. Another, somewhat similar but with curved crest and more elaborate carving upon knees of all four feet. 90 500

500. French Style Chippendale Upholstered Arm Chair, mahogany shaped and carved seat rail, Flemish scroll legs. 150

501. Set of Twelve Solid Mahogany Hepplewhite Dining Room Chairs, including 2 arm chairs, vertically pierced and carved splat and crest; plain stretchers. 500

502. Italian Stained Oak Hall Table, solid oval supports, decorated stretcher. 15

Length, 5 feet; width, 1 feet 8 inches;
Height, 2 feet 7 inches

503. Rare Jacobean Oak Gate-leg Table, small size; drawer and two leaves, supported on swinging wings. Date, 1603-1688. 150

504. Small Sheraton Style Oval Top Mahogany Table, richly inlaid in satinwood with central star, surrounded by floral festoons; border of rosewood; stretcher below. 25

504a Italian Linen Openwork Blue and White Table Cloth, with 12 napkins. 15

~~504b Gilded Chinese Chippendale Style Overmantel Mirror. out!~~

505. Sheraton Style Solid Mahogany Table, made into a curio cabinet; interior finished in cream colored plush; rich floral arabesques in colored wood inlays; ornamented top, sides and tapering legs. 17 1/2 50

43 Stack 50
506. Philadelphia Sheraton Flat Top Table, straight tapered legs; sides and legs inlaid with fine bands of satinwood. 1780-1790. 250

Length, 3 feet 1 inch; width, 1 foot 3 inches.

507. Large Oval Sheraton Top Table, in solid mahogany; the side decoration a broad border of satinwood inlay; columnar base, four feet. 250

508. Rare Old American Chippendale Pine-crust Tip Table, in solid mahogany; tripod feet, carved, and shoulders carved with festoons of wheat sprays. 1780-1790. 250
509. Rare Old Chinese Lacquered Hall Table, fretted stretch-er, spiral ornamented straight legs, stretcher and edging of the top, which is tastefully inlaid with floral designs in mother-of-pearl. Ming Period, XV Century. Length, 4 feet 8 inches; height, 2 feet 10 inches. 100
510. Fine Old Sheraton Writing Table, leather face; edged and bordered with inlays, two drawers, straight tapering legs. Length, 2 feet; height, 2 feet 5 inches. 50
511. Early Victorian Painted Sewing Table, secret drawer below. 1830-1840. 50
512. Solid Mahogany American Sheraton Dressing Table (mirror missing), single drawer, straight tapering legs; bands of ebony and tulipwood inlaid in front, and thin bands of tulipwood down legs. Original state. 1780-1806. 100
513. American Sheraton Solid Mahogany Double Drop-leaf Card Table, border, body and straight legs, simply ornamented with thin bands of tulipwood. Original state. 1780-1806. 250
- (514.) Rare William and Mary Burr Walnut Secretary, on high inverted cup legs; drop front desk, two drawers and two compartments within; drawer below; shaped flat stretchers; two glass inkwells within; heavy brass tops. 105 *Jane Register* 100
515. Beautiful William and Mary Lowboy, burr walnut veneer top and face of drawers; arches at apron, inverted cup legs and bun foot, gracefully shaped stretch-er. An unusually fine little table. 1688-1702. 350

516. Sheraton Solid Mahogany Night Light Tip Table, octagonal form on tripod base. 1780-1806. 50
30 25 2. Hoyt
517. Graceful Early Georgian Mahogany Chest of Drawers, four drawers sliding table and bracket feet. Original state. 1702-1727. 250
220
518. Queen Anne Walnut Veneered Lowboy, two small and one large drawer; straight apron, cabriole legs and club feet. A remarkably fine specimen, dating from 1702-1727, or shortly afterwards. 500
160
519. Rare Old New England Highboy, in applewood; six graded drawers, the first simulating three compartments, two beneath, the rest single compartments; grooved pilaster corners, finely carved ball and claw feet (in mahogany). Original state, as found. 500
110
 Height, 5 feet 5 inches; width, 3 feet 5 inches; depth, 2 feet
520. American Hepplewhite Mahogany Bow Front Chest of Four Drawers, graded in size; French feet, shaped apron; characteristic Hepplewhite mounts. 350
80
521. Rare English Mahogany Card Table on high cabriole legs; rounded, but not dished corners; leather finish. Close of the XVIII Century. 350
145
522. Superb William and Mary Walnut Flat Top Highboy, its five drawers marqueterie leaf arabesques charmingly inlaid between the brass mounts; the stand, of five spiral turned legs, joined by fin stretchers, above inverted club feet, has arched apron with pendant ornaments on three sides. The type shows Jacobean transition to William and Mary. Date, 1688-1702. 500
145
 Height, 5 feet 2 inches; depth, 1 foot 7 inches.
523. Reproduction of an Old Oak Bookcase. 25
 Length, 6 feet 2 inches; depth, 1 foot.

524. Early American Hepplewhite Solid Mahogany Secretary, flat top, compartments and pigeon-holes recessed, concealed by pull-over top; folding writing panel folds in; lower portion consists of four lightly inlaid drawers, straight tapering legs. 250

Length, 3 feet 8 inches; depth, 1 foot 10 inches.

525. Early Georgian Walnut Chest of Drawers, two small, three graded diamond-shaped inlay on top; period brass mountings; straight bracket feet. Date, 1714-1760. 250

Height, 3 feet 3 inches; length, 3 feet $3\frac{1}{2}$ inches;

Depth, 1 foot 9 inches.

526. Rarely Fine Carolean American Chest of Drawers; a museum piece, having four drawers with beaded edges, carved shields and pendant brass handles on ebony lozenges; straight apron and bracket feet. Date, 1662-1688. 500

Height, 3 feet; depth, 1 foot $6\frac{1}{2}$ inches.

527. Solid Mahogany American Hepplewhite Secretary, drop-leaf upper portion (detachable), with four recessed pigeon holes and eight small drawers. The drop leaf is inlaid with horizontal inlays of curly maple and rosewood (?); lower portion consists of three large drawers, shaped apron and French feet. 150

Height, 4 feet 4 inches; width, 3 feet $4\frac{1}{2}$ inches;

depth, 1 foot 9 inches.

528. Modern Kidney-shaped Mahogany Writing Desk. 10

529. Modern Sofa, slightly outward curved apron; finished throughout in taupe plush. 50

530. Swell Front American Sheraton Chest of Drawers, in mahogany, four drawers, simply decorated with inlaid bands of satinwood and small shields at keyholes; glass handles; French foot. 100

Height, 3 feet $3\frac{1}{2}$ inches; length, 3 feet 5 inches;

depth, 1 foot 7 inches

531. Solid Dark Mahogany Chippendale Card Table, projecting corners, cabriole legs, opening to pull out and support the flap top when opened; acanthus carving at knees; unusually well cut ball and claw feet. 70 250

532. Modern Solid Mahogany Dining Table, in Chinese Chippendale style, on massive pedestal decorated beneath with an inlaid band of Chinese fret; five extra leaves and stand to contain them. 15 350

533. Modern Oak Bookcase, or Curio Cabinet in old Cromwellian style. Length, 3 feet 9 inches; depth, 1 foot. 12 1/2 50

534. Another, similar. 50 11

535. Solid Mahogany Hepplewhite Cabinet or Bookcase, glass doors, panelled in vertical and horizontal lines; straight arched hood and French feet. 17 1/2 250
Height, 5 feet 9 inches; width, 4 feet 2 inches; depth, 1 foot.

(536) Rare Adam Tripod-shaped Corner Table, in openwork painted and giltwood ornamented with lions; Greek fret and gilt foliage and gilt lion feet. Date, 1762-1792. 20 Shuter 30 50

537. Remarkably Fine Chinese Chippendale High Chest of Drawers, in solid mahogany; consisting of seven tiers of drawers (the topmost double); ornamentation consists of straight moulding, a fine Greek scroll and below, a broad band of Chinese fret; carved bracket feet complete this museum piece, with characteristic Chippendale brass mounts. 15 750

Height, 5 feet 6 inches; width, 3 feet 2 inches

538. Graceful Chinese Chippendale Bookcase, in solid mahogany, on low cabriole legs; oval and traceried doors, straight top, moulded; a fine Greek scroll rosette and indented band below; a drawer below doors, and finely carved ball and claw feet, with acanthus and shell at knees. A beautiful piece of cabinet work. Date, 1740-1779. 19 500

- 65
539. Large Solid Mahogany Chippendale China Cabinet, band of tracery below cornice, traceried glass doors, solid panels below, and spade feet with fretwork ornament in Chinese style. 350

Height, 7 feet; width, 4 feet 2 inches.

540. Rare Old Philadelphia Solid Dark Mahogany China Cabinet, in two parts; uppermost plain moulded cornice, beveled sides, traceried doors; the lower half a single drawer with brass mounts; plain paneled doors, straight apron, and bracket feet; very rich patina, untouched. 300

Height, 6 feet 3 inches; width, 3 feet 8 inches; 3
depth, 1 foot 7 inches

541. Unusually Fine Dark Mahogany American Hepplewhite Sideboard, three silver drawers, one wine and one teaset compartment below; carved festoon decoration and wreaths; characteristic mounts; beveled square tapering legs; rack at back to support decorative plates. Date, about 1760-1780. 250

Length, 5 feet 2 inches; height, 3 feet 1 inch; depth, 1 foot 9½ inches.

542. Modern Curved Glass Inlaid Mahogany Curio Cabinet, with detachable pediment two swell front; inlaid drawers; shelf stretcher, between inlaid straight legs. A beautiful piece of cabinet work. 250

Height (with pediment), 7 feet.

543. Rich Satinwood Small Bookcase or Curio Cabinet; two shelves; minute bands of inlay on top; beveled sides straight base, and brass rail at back. 250

Height, 3 feet; width, 3 feet 10½ inches.

544. A Rare Chippendale Drawing Room Mahogany Fire Screen, richly carved in French style; the tripod stand a mass of intricate floral patterns and scrolls; ornate leaf feet of an unusually rich type, after Louis Quinze. The screen (movable) consists of a square of fine old English petit point needlework, designed with a vase and vari-colored flowers, and framed in a carved band of ribbon festoon mahogany. Collector's piece. Height, 5 feet 4 inches.

545. Magnificent XVI Century Florentine Walnut Cabinet of rectangular shape; cornice broken up into three drawers, with bronze handles; the body arranged as a cupboard with two large circular bosses on paneled doors opened by bronze knobs; panels and sides lightly inlaid; molded base and bracket feet. Height, 3 feet 10 inches; length, 5 feet; depth, 1 foot 9½ inches.

546. William and Mary Double-hood Cabinet, richly veneered with walnut. Upper section consists of a double molded frieze; sliding writing panel and two doors concealing three inner shelves of which the central one is scalloped. Lower half contains four drawers with brass mounts (not the original) and large bun feet. Height, 6 feet 9 inches; breadth, 3 feet 4 inches; depth, 1 foot 6 inches.

547. Exceedingly Rare Chinese Chippendale Curved-face Corner Cabinet, in solid dark San Domingo mahogany; oval traceried windows, swan-necked pediment in Chinese style and Chinese detail in low relief at sides; the lower part consisting of two plain paneled doors on hinges; grooved perpendicular ornamentation at sides, and a triple Chinese bracket foot. Three yellow plush-covered shelves within; one scalloped. Height, 6 feet 8 inches; breadth, 2 feet 5 inches; depth, 1 foot 6 inches.

548. Early American Inlaid Mahogany Sheraton "Clothes-press" and Drawers, the upper half, the "press," of four deep shelves for linens; the lower, three drawers with brass handles and bracket foot on straight apron. About 1780-1806. 100

548a American Sheraton Satinwood Inlaid Mahogany Corner Wash Stand; basin and openings for glasses; stand for bowl, below which are three drawers. 25

549. Modern Stained Mahogany Sectional Bookcase (each section detachable); four tiers. 20

550. Modern Stained Mahogany Sectional Bookcase. 20

551. Very Rare and Fine Old Spanish Painted Leather Hall Screen, with three leaves, enriched withocco floral designs in colors on gold ground and brass studded. Probably Cordovan work of the late XVI Century. Height, 6 feet 7 inches. 150

552. Early American "Wheel-back" Arm Chair; curved arms and stretchers. (Back damaged but repairable.) 15

553. Pair of XVII Century Solid Brass Andirons; urn and melon-bulb form, with the rare brass shield at front (one missing) and iron feet to guard. 25

554. Pair of Solid Brass Andirons; urn-shaped, with guard of brass. (One damaged.) Close of XVIII Century. 25

555. Pair of Old Buddhist Temple Hangings, in Silk Brocade and Embroidery of the Genroku Period. Close of XVI Century. 10

556. Sectional Bookcase; three tiers. 10

557. Table Lamp (two wired bulbs), the body of Modern Chinese black hawthorn porcelain vase. 5

558. Table Lamp (one light). Base a fine Chinese blue and white vase. 10 5

559. Modern Chinese Carved Ebony Curio Cabinet; eight compartments for display; flat top; carved openwork detail. 10 10

560. Heavy Painted Brass Bird Cage, on high stand. Water and seed dishes. Painted in red and gold. 6 10

561. Set of Black and Red Painted Wood Porch Dining Furniture. Consisting of table, with two extra leaves; side table, with three drawers for linen; upright china closet, and 6 chairs. 25 50

562. Beautiful Gilt Bronze Tiffany Lamp, composed of twelve loti-formed shades of richly iridescent favrille glass, drooping from individual carved ends of the intertwined gold wires which springs from a lotus-leaf circular base. Knob for full and half light. 100 50 Stone

563. Original William and Mary Walnut Sewing Box, designed with inlaid star pattern marqueterie on arabesque. Originally stood on foot. Date, 1688-1702. 10 25

564. Modern Caned Walnut Day Bed; mattress and springs complete. Comparatively new. 10 25

565. Modern Twin Beds, in stained walnut; double caned head and foot; mattresses and springs, complete. Comparatively new. 12 10 50

566. Modern Cream-enameled Carved Wood Bed; mattress and spring, complete. 12 25

567. Dresser; three graded drawers, mirror back. To match preceding. 5 10

568. Chest of Five Drawers. To match preceding. 10

569. Writing Desk; five drawers. To match preceding. 10

570. Rocking Chair. To match preceding. 5

+ night 3

RUGS

571. Small ~~Modern~~ Sennah Mat; rich flower designs in rose on cream ground. Size, 3 feet 5 inches by 1 foot 10 inches. 10
572. Antique Silk Persian Rug; golden green central panel, with flowers in reds and blues about a central arabesque in gold, red and cream. Broad cream-colored border with vari-colored flowers. Size, 5 feet 9 inches by 4 feet 2 inches. 25
- (573.) Antique Ruby-colored Bokhara Rug; unusually well preserved. Cross in central panel and geometrical arabesques throughout. Size, 4 feet 7 inches by 4 feet 2 inches. 20 25 *Sarussian*
574. Modern Sennah Rug; compactly woven in characteristic manner with floral arabesques in colors on a cream ground. Size, 6 feet 10 inches by 5 feet 3 inches. 30 50
575. Unusually Fine Antique Asia Minor Rug; enriched with diamond-shaped arabesques and the usual circles, squares and fret designs, all in rich reds, blues and yellows on a white ground. Size, 9 feet by 4 feet 7 inches. 14 1/2 50
576. Antique Heavy Pile Turkish Rug; simple design of colored circles on blue and green grounds; cream border with vari-colored geometric pattern, edged by a band of red and blue. Size, 7 feet 6 inches by 3 feet 9 inches. 21 50
- (577.) Antique Heavy Pile Turkish Runner; design unusually rich, but faded, red and blue lattice-work on a cream ground, edged with triple bands of vari-colored flowers on a rich red ground. In splendid condition. Size, 17 feet 8 inches by 3 feet. 30 30 *Sarussian* 75
578. Antique Daghestan Rug; tastefully decorated in characteristic manner with geometric patterns in blues, greens, brown and yellow. Size, 5 feet 3 inches by 3 feet 10 inches. 15 50

579. Fine Antique Sarook Rug; central panel of floral arabesques in red and blue on cream; wide borders of fine geometric patterns on brilliant blue and red. Size, 6 feet 2 inches by 4 feet 5 inches. *32*

580. Thick Pile Asia Minor Rug; central lozenge design and striped border, the whole in softest blues, white and palest green against a pink ground. Size, 7 feet 8 inches by 3 feet 7 inches. *22 1/2*

581. Thick Pile Asia Minor Rug; smaller and very similar to preceding. Size, 6 feet 2 inches by 3 feet 4 inches. *12 1/2*

582. Very Rich Colored Antique Anatolian Carpet; central design of stars and lozenges in reds, blues and greens, on a brilliant red ground and bordered by various colored geometric designs in colors on white. Size, 7 feet 5 inches by 4 feet 5 inches. *20 Sarisun*

583. Antique Heavy Pile Turkish Hall Rug; panel design of arabesques in colors on a subdued blue ground, enclosed within border of five bands of arabesques in red, black and blue on a white ground. Size, 9 feet 6 inches by 3 feet 7 inches. *15*

584. Antique Asia Minor Carpet; design colored, lozenge-shaped arabesques on red and blue ground, bordered by thin bands of red, blue and yellow on white. Size, 5 feet 3 inches by 3 feet 7 inches. *10*

585. Unusually Rich Ispahan Rug; very closely woven with broad central panel of geometrically spaced roses in pink, white and palest blue on a dark blue ground, framed in a border of roses on ruby. Perfect condition. Size, 6 feet 9 inches by 4 feet 6 inches. *6 1/2 Sarisun*

586. Rich Antique Anatolian Rug; decorated with central panel of six lozenge arabesques and framed in bands of concentric patterns in rich ruby and blue on white. Size, 6 feet by 2 feet 6 inches. *15*

587. Small Antique Sarook Rug; decorated with central panel of circular floral designs in colors, on a rich red ground, framed by three richly colored borders. Size, 5 feet 2 inches by 3 feet 2 inches. 17 1/2 (20) G. R. Byrne
588. Fine Antique Daghestan Carpet; characteristically designed and colored in soft shades of blue and brown. Size, 5 feet by 3 feet 10 inches. 15 50
589. Rich Antique Asia Minor Carpet; designed with a floral banded center on grounds of red, blue, white and yellow, framed in a wide band of geometric pattern in colors on white; red and blue border. Size, 7 feet 3 inches by 3 feet 2 inches. 16 50
590. Unusual Antique Daghestan Rug; designed with circular rosettes in pale blue and black on white, within a blue Greek fret band. Size, 4 feet 8 inches by 2 feet 8 inches. 19 35
591. Small Antique Bokhara Rug; with oval rosettes at center and arabesques borders, the whole in ruby red and white. Size, 4 feet 10 inches by 3 feet 5 inches. (32 1/2) L. G. Day 140 50
592. Very Rich Example of an Antique Anatolian Carpet; ornamented in colors with floral reserves on a ruby ground, enclosed in two striking bands of geometric patterns in brilliant colors. Size, 8 feet by 5 feet 3 inches. 42 50
593. Unusually Fine Example of an Antique Daghestan Carpet; the entire piece decorated with geometric patterns in pink on blue or vice versa, surrounded by a triple border of arabesques in green and blue on white. Size, 5 feet 6 inches by 3 feet 8 inches. 15 35
594. Small Antique Asia Minor Hall Rug; ornamented with central panel of floral rosettes in ruby, yellow and blue and a triple border in the same rich colors. Size, 8 feet 2 inches by 5 feet 4 inches. 15 50

595. Very Rich Wine Colored Kazak Carpet; designed with floral rosettes on dark blue, within a triple border of flower designs on white or red. Size, 6 feet by 5 feet. 35
596. Antique Sarook Rug; with arabesques in soft rose on a dark blue ground, framed in bands of floral designs in rose and blue on white. Size, 5 feet 9 inches by 3 feet 6 inches. 35
597. Very Fine Sennah Carpet; compactly woven with floral designs in rose and blue on white, framed in a rich vari-colored floral border on old rose. Size, 7 feet by 3 feet 10 inches. 50
37.50 P. Rogan
598. Rare Antique Asia Minor Carpet; tastefully designed with arabesque reserves (claret on white and white and pale brown on claret) against bands of pale brown and claret, and framed by floral arabesques in claret on white and dark blue. Size, 8 feet 8 inches by 3 feet 6 inches. 35
599. Very Rare XVI Century Ispahan Hall Rug; rosettes and arabesques in colors on blue, framed in a triple band of ruby on blue. Size, 9 feet 8 inches by 3 feet 5 inches. 35
600. Small Antique Sarook Rug; embellished with crosses in yellow and rose on black, surrounded by a wide border of rosettes in old rose and yellow on white. Size, 4 feet 5 inches by 3 feet. 35
601. Very Fine Antique Sarook Carpet; designed with vari-colored crosses on dark blue, framed in bright bands of floral arabesques in colors on yellow on rich red. Size, 8 feet 4 inches by 4 feet. 50
602. Especially Fine Antique Asia Minor Carpet; central panel filled in with ruby, blue, yellow, white and old rose lozenges and geometric patterns on a black ground, framed in a wide border of floral tracery in colors on ruby red. Size, 10 feet 6 inches by 5 feet. 50

603. Fine Old Anatolian Prayer Rug; with vari-colored reserves in colors on white against a rich ruby ground. Size, 4 feet 10 inches by 3 feet 4 inches. 16 (15)

J. J. Lunnett

604. Fine Old Anatolian Prayer Rug; somewhat similar to preceding. Size, 4 feet 2 inches by 3 feet. 10

605. Antique Bokhara Camel Rug; holes for pommel not filled; characteristic designs. Size, 4 feet 10 inches by 3 feet 4 inches. 15

606. Small Antique Persian Rug; white and blue designs on a ruby ground. Size, 5 feet 2 inches by 3 feet. 35

607. Antique Chinese Camel's Hair "Good Wishes" Rug; brown and white central design of Shou en arabesque, and yellow bats against a rich apricot ground, framed in a wide fringed border in brown and white. K'ang Hsi Period, 1662-1722. Size, 6 feet 6 inches by 4 feet 3 inches. 50

608. Small Antique Kazak Rug; ruby designs on a golden brown ground. Size, 4 feet 10 inches by 2 feet 4 inches. 35

609. Fine Antique Silk Persian Prayer Rug; showing niche of Mosque in green and ruby at center, surrounded by floral bands of floral designs in rich reds and soft blues on white. Size, 3 feet 6 inches by 3 feet 10 inches. 35

610. Magnificent Silky Camel's Hair Imperial Chinese Rug; in peach bloom color, tastefully ornamented with peony and other floral designs in pink, white and two shades of blue. Two broad borders of similar designs and colors surround it, against a ground of imperial yellow; extreme edge deep blue. Size, 24 feet by 13 feet 6 inches. 200

Sacisaw

500

611. Equally Remarkable Example of a Royal Kermanshab Rug; with pendant rosettes medallion center and corners in soft browns, darkest blue and yellow, the whole against a soft wine-colored background and within a broad outer border in Isfahan style. This consists of floral arabesques in the same soft tones against a rich ochre-red ground. A splendid rug, in excellent condition. Size, 19 feet by 12 feet 8 inches. 300 500

612. Modern Chaumont Seamless Chenille Bedroom Rug, in grey with border of two shades of brown. Size, 12 feet by 9 feet. 10

613. Modern Cloth Bedroom Rug; decorated with rose spray design. Size, 11 feet 9 inches by 9 feet. 10

614. Seamless Chenille Bedroom Rug; in a taupe shade. Size, 14 feet 6 inches by 8 feet 10 inches. 10

615. Pair of Imported Iron Garden Chairs; painted green, with foot rests to match. 65 36 Stack 50

615a Garden Settee; somewhat similar to preceding. 15

THIRD FLOOR

20 616. ROOM 1—Contents sold as One Lot. Bed, with spring and mattress. Dresser, with mirror at back, to match; Chest of Drawers; Writing Table, with two drawers above and three below; Small Table, with drawers; Chair, with cane seat; Two Framed Photos: "Portrait of Man" and "Rosa Triplex," of Rossetti.

✓ 617. ROOM 2—Contents sold as One Lot. White Enamelled Iron Bed, with mattress and spring; White Enamelled Dresser, with mirror back; Round Table; Standard Electric Light; Oak Chest of Drawers (Modern); Early American Chest of Drawers; Oak Chair; Green Painted Rocker; Nine Framed Photos; Cloth Rug, and Reed Mat.

650
618. ROOM 3—Contents sold as One Lot. Brass Bed, spring and mattress; Green Dresser, mirror back; Chest of Drawers, to match; Close-top Writing Desk; Table and Two Chairs, to match; Five Framed Pictures, and ~~Electric~~ Lamp.

5650
619. ROOM 4—Contents sold as One Lot. White Enameled Iron Bed, with spring and mattress; Maple Chest of Drawers; Maple Dresser (broken mirror back); Oak Chest of Drawers; Maple Rocker, cane seat; Chintz-covered Box; Glass Chandelier Globe; Three Framed Photos; Two Rugs; Gilt Louis XVI Mirror, gilt ribbon trimmed; Cream Enameled Wood Mirror.

619a Victoria 5-
5-
620. ROOM 5—Contents sold as One Lot. Stained Oak Triple Bookcase; Stained Oak Chest of Drawers; Painted Maple Chest of Drawers; Three Chairs; Two Rockers; Three-piece Clock Set; ~~Vintage~~ Telling Machine, with book containing many records; in perfect condition; Seven Pictures, and Two Rugs.

5-
621. IN HALL, THIRD FLOOR—Bird's-eye Maple Bookcase, two sections, cross-tracery front.

3-
622. Bird's-eye Maple Bookcase, plain front, three sections.

623. Two Black and White Porch Rugs; lozenge designs.

624. Two Porch Rugs; grey and black arrow and band of zig-zag on Black.

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